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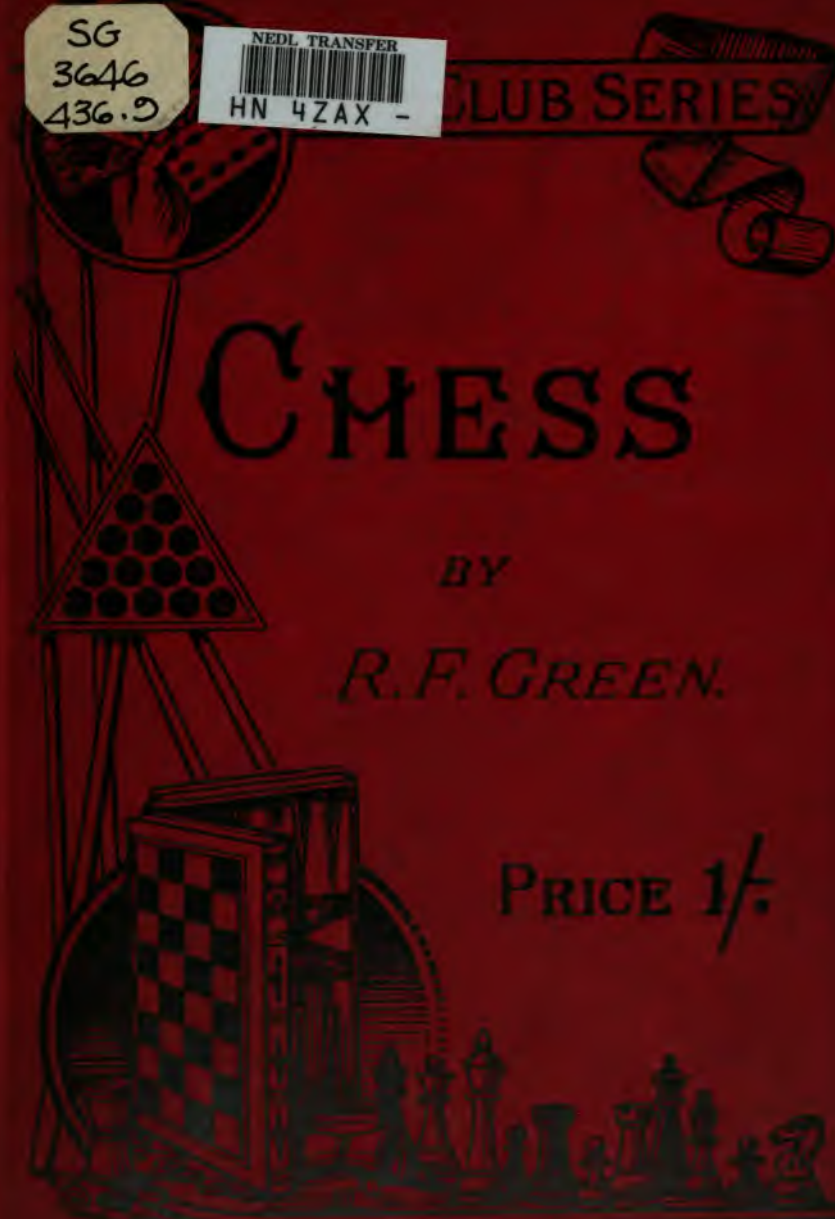

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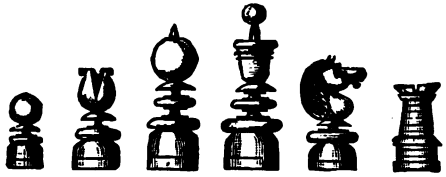

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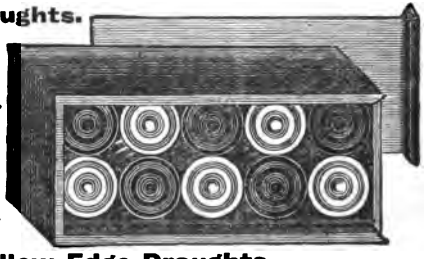

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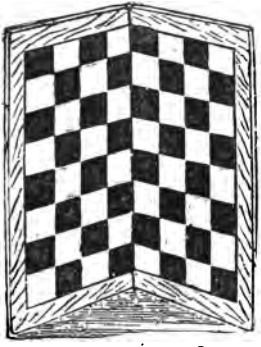

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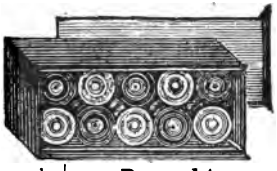

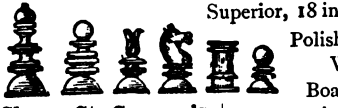

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PREFACE.

THE Author's aim, in these pages, has been to provide a thoroughly complete and practical series of lessons in Chess. The reader is assumed at the outset to be without any knowledge whatever of the game, and the attempt is made to teach him how to play, and to leave him in a position to profit by the most advanced treatise. The Rules, the Index to the Openings, and the section on Current Chess Literature, while of special service to young players, will, it is hoped, render the volume useful as a work of reference to more advanced students. Free use has, necessarily, been made of standard works on the game. For the Rules, the "Praxis" and the book of the London Tourney; for the Openings, "Chess Openings"; and for end games, Salvioli and the "Handbook" have mainly been consulted. The Author desires also to record his obligations to Mr. Burn, the Rev. C. E. Ranken, and Mr. Steinitz, for friendly advice and assistance.

LIVERPOOL CHESS CLUB,
December, 1889.

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CHESS.

CHAPTER I.

INTRODUCTORY.

THE game of Chess has of late years become so popular among all classes in this country, that any statement of its attractions is almost superfluous. Coming to us as it has, invested with every dignity and importance that antiquity can give, it has kept pace for more than five centuries with the most rapidly advancing civilization. Never forgotten in any country where it has once set foot, it has only been neglected when art, science, and every intellectual pursuit have been neglected also. It has been for centuries the favourite recreation of the greatest minds; it has emancipated itself from every social restriction and surmounted every national custom and prejudice; it has survived every political change and every distraction of fashion, and is, to-day, more widely known and practised than any other game in the world. Who, in view of these facts, and making the slightest claim to culture, can afford to neglect it?

That it is an exceedingly difficult game, and that its study involves no small expenditure of time, must be admitted; but these cannot be regarded as drawbacks. No knowledge or proficiency, easily acquired, could be held in such high and general esteem; and the time involved may, especially in the case of young students, be looked upon as well spent. It constitutes a mental training of the greatest

possible value, and promotes a taste which can only be elevating. An interest in Chess once roused, the fascination of games of chance, with their inseparable temptation to gambling, is lost for ever.

CHAPTER II.

THE BOARD AND MEN.

THE game of Chess is played by two persons or parties; each having at command sixteen figures or "men," which are moved upon a chequered board.

The Board.

The chess-board is a square, divided by intersecting lines into sixty-four equal smaller squares. These smaller squares are coloured (to facilitate calculation) of a dark and light colour alternately.[1] For play it is a rule to place the board so that each player has a white square at his right hand corner.

The Men.

There are thirty-two chessmen, sixteen belonging to each player. The men of one side are distinguished from those of the other by a different colour; one set being of a light colour and called "white," and the other being of a dark colour and called "black."

The following diagram represents a chess-board with the men arranged in proper order for play.

[1] The dark and light squares are called respectively, "black" and "white."

The men belonging to each player are divided into two classes : — "*Pieces*" and "*Pawns.*" Those on the first ranks are called "pieces," and those (which it will be seen are all alike) on the second ranks are "pawns." The student should note this distinction, which is an important one.

The eight pieces belonging to each player are :—

BLACK.

Queen's side. *King's side.*

Queen's side. *King's side.*

WHITE.

FIG. 1.

One King	denoted by K	
One Queen	„ „ Q	
Two Rooks or Castles	„ „ R	
[The term "castle" is now almost obsolete.]		
Two Bishops	denoted by B	
Two Knights	„ „ Kt[1]	
And in addition, each player has eight Pawns	„ „ P	

[1] The Knight is sometimes, in America, denoted by S, the initial of its German name, "*Springer.*" The object of this innovation, which

The above types are those in common use throughout the world;[1] and they sufficiently resemble actual chessmen to enable the student to recognise the latter readily.

Arrangement.

In arranging the men for play, it should be noted that the King and Queen occupy the two middle squares of the first rank. *The Queen on the square of her own colour.* Next come the Bishops, one on each side; then the Knights; and lastly the Rooks, which occupy the corner squares. The pawns are arranged on the second rank, one in front of each piece.

Names of the Pieces.

The pieces and pawns belonging to each player are further distinguished by their position on the board at the beginning of the game. Those on the King's side of the board are called the King's pieces, and those on the Queen's side, Queen's pieces. Thus, the Bishop which stands next to the Queen, is called the Queen's Bishop. The full title of each piece is as follows, beginning at the left hand (see Fig. 1):—

Queen's Rook (QR), Queen's Knight (QKt), Queen's Bishop (QB), Queen (Q), King (K), King's Bishop (KB), King's Knight (KKt), King's Rook (KR).[2]

The Pawns are named after the pieces they stand

---

has not found favour in this country, is to avoid the possibility of confusion with K (King), and to maintain the one-letter series.

[1] The Bishop, it should be noticed, is an exception to this rule, being differently denoted in France, Italy, Denmark, and Norway.

[2] The King's Knight and King's Rook are frequently marked with a crown or small disc, so that they may be identified throughout the game. The King's Bishop, as will be seen later, does not need any distinguishing mark.

opposite. Thus, again beginning at the left hand, we have the Queen's Rook's Pawn (QRP), Queen's Knight's Pawn (QKtP), Queen's Bishop's Pawn (QBP), Queen's Pawn (QP), King's Pawn (KP), etc.

Names of the Squares.

The squares are named after the pieces which occupy them at the beginning of the game. Thus, the square on which the King stands is called the King's square (K sq.), and the squares in front of it are numbered, in order, to the other side of the board: King's second = K2, K3, K4, and so on to K8.

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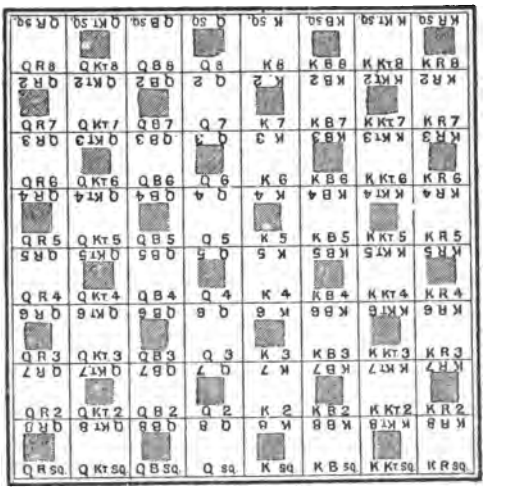
Q R sq. Q Kt sq. Q B sq. Q sq. K sq. K B sq. K Kt sq. K R sq.
Q R 8 Q Kt 8 Q B 8 Q 8 K 8 K B 8 K Kt 8 K R 8
Q R 7 Q Kt 7 Q B 7 Q 7 K 7 K B 7 K Kt 7 K R 7
Q R 6 Q Kt 6 Q B 6 Q 6 K 6 K B 6 K Kt 6 K R 6
Q R 5 Q Kt 5 Q B 5 Q 5 K 5 K B 5 K Kt 5 K R 5
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Q R 2 Q Kt 2 Q B 2 Q 2 K 2 K B 2 K Kt 2 K R 2
Q R sq. Q Kt sq. Q B sq. Q sq. K sq. K B sq. K Kt sq. K R sq.

WHITE.

FIG. 2.

It will be seen thus that each square has two names, each player counting from his own side of the board. The white Queen's Knight's fourth square is the black Queen's Knight's fifth square, etc. This should be carefully noted, as in all

games recorded by the English system of notation, the moves of each player are reckoned from his own side of the board.

CHAPTER III.

THE MOVES.

THE student is recommended to obtain the help of some experienced player in learning the moves at Chess. Although exceedingly simple when explained over the board, their description in words is apt to make them appear somewhat complicated.

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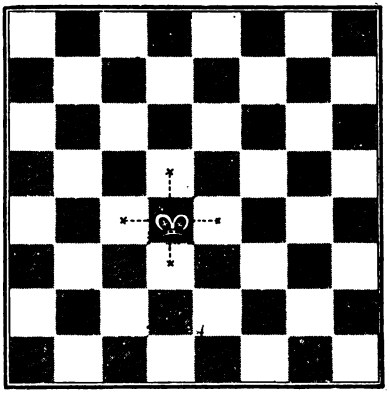

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FIG. 3.—*The King's Move.*

The King may move in any direction, but one square only at a time. Thus, when standing on Q4, he "commands," or may move to, any one of the eight adjoining squares.

Under certain conditions, the King may also take part with the Rook in a double move, called "castling." (See p. 11.)

The Queen may move in any direction: in a straight line, vertically, horizontally, or diagonally; and may move across any number of unoccupied squares. Thus, a Queen standing on Q4, commands twenty-seven squares.

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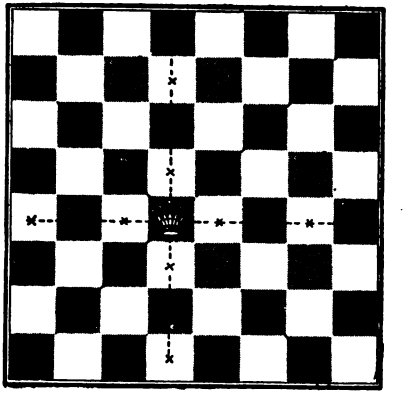

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FIG. 4.—*The Queen's Move.*

The Rook may move in any direction parallel to the sides of the board, *i.e.* vertically or horizontally; and may move across any number of unoccupied squares. Thus, a Rook standing on Q4, commands fourteen squares.

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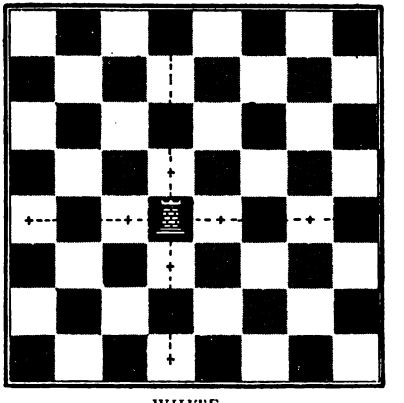

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FIG. 5.—*The Rook's Move.*

The Bishop may move in any direction diagonally; and may move across any number of unoccupied squares. A Bishop on Q4, commands thirteen squares.

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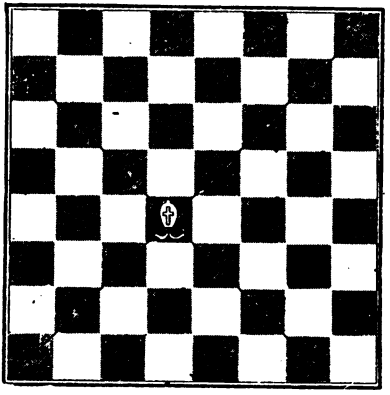

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FIG. 6.—*The Bishop's Move.*

It will be seen that the Bishop remains throughout the game on squares of one colour; and since the King's Bishop and Queen's Bishop occupy squares of a different colour at starting, they can readily be distinguished at any time in the game. This is why it is unnecessary to mark the King's Bishop like the K Kt. and KR.

The Knight may move in any direction to the square next but one of a different colour from that on which it stands; or in other words, may move horizontally or vertically in either direction, two squares forward and then one square to either right or left. It leaps over the intervening squares whether the latter are occupied or not. A Knight on Q4,

commands eight squares.

The Knight's move forms the diagonal of a parallelogram of three squares by two.

The Pawns may move forward only, one square at a time. For their first move, but not afterwards, they have the option of moving one or two squares.

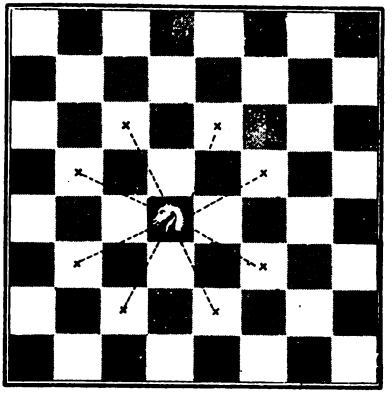


FIG. 7.—*The Knight's Move.*

Capturing.

All the pieces capture, or "take," as they move. If they can move to a square, they can take any man of the opposite colour which stands on that square. Thus, the black King can take (subject to the laws of play) a white man on any adjoining square; a Queen can take at any distance in a straight line; a Bishop at any distance diagonally, and a Rook at any distance vertically or horizontally; provided always, of course, that the squares between the capturing piece and the man captured are unoccupied. The Knight, however, may take an adverse piece or pawn standing on any square he commands, whether the intervening squares are occupied or not. The pawns take forward, *diagonally*, and only command the two adjoining squares. Thus, a pawn standing on K4 could only take an opposing piece or

pawn standing on KB5 or Q5, it could not take a man on K5. The method of capture is to remove from the board the captured man, placing the capturing man on the square thus left vacant.

CHAPTER IV

OBJECT AND METHOD OF PLAY.

THE real object of each player at Chess is to take or capture his opponent's King. The game actually ceases, however, one move short of this: *i.e.*, when either King is in such a position that he cannot avoid being captured at the next move. The player who can first capture his opponent's King wins the game, of course. If from any reason neither King can be captured, the game is drawn. If the King be "attacked," that is, threatened with capture, the attacking player is bound to give warning by calling "*Check.*" If the King cannot avoid the attack in any way, he is "*Check-mate*" or "*Mate,*" and the game is at an end.

In beginning a game, the players arrange the men as in Fig. 1, draw lots for choice of forces, and the player who has the white men begins by moving a piece or pawn. His opponent then makes a move, and the game proceeds by the players moving alternately. In no circumstances[1] may either player make two moves in succession. Of course each player may only move the men of his own colour, and may only capture those of the opposite colour.

[1] Except where the odds of the first two moves are conceded. See "Technical Terms"—*Odds* (p. 19).

CHAPTER V.

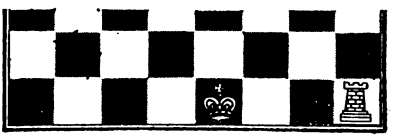
TECHNICAL TERMS.

Attack.—The combined action of several pieces against a position. Attacks are of course most frequently directed against the King; but they are often strategic, and directed against a weak part of the enemy's force.

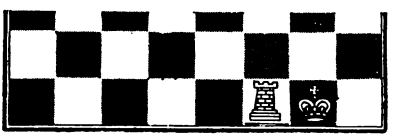
To Attack.—A piece or pawn is said to attack an adverse man when it is in a position to capture such adverse man. A piece or pawn is said to be attacked when it is threatened with capture by an adverse man.

Blindfold Chess, or Chess sans voir.—Games played without sight of either board or men. The power of playing at least one game in this way seems to be acquirable by most students. Players with a special faculty for Chess have conducted as many as twelve such games simultaneously. The effort is not, as is commonly supposed, entirely one of memory.

Castling.—A combined move of King and Rook, allowed to each player once in a game. The Rook is moved to the square next the King and the King is then moved to the other side of the Rook.



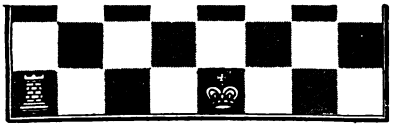
a. Position before Castling.



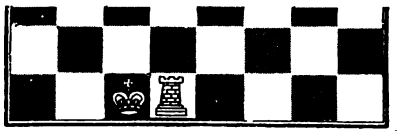
b. Position after Castling.

FIG. 8.—*Castling with King's Rook.*

The conditions under which Castling



a. Position before Castling.



b. Position after Castling.

FIG. 9.—*Castling with Queen's Rook.*

is allowed, are:—(1) That neither King nor Rook has been moved. (2) That no piece intervenes. (3) That the King is not in check. (4) That the King has not to cross, and does not move to, a square commanded by an opposing piece or pawn.

Check.—The warning which must be given when the adversary's King is attacked. The King, in such cases, is said to be "in check," and the threatened capture must be avoided by (1) moving the King, (2) taking the attacking piece, or, (3) interposing (*q.v.*). On the annexed diagram, the White King is in check, being threatened by the Black Rook. White may avoid the check by playing his King to QKt3, QKt4, or QKt5, or he may take the attacking Rook with his Bishop.

FIG. 10.—*Check.*

Checkmate, or Mate.—A position in which the King can

not by any means avoid being captured by the opposing force. The two diagrams annexed give examples of simple checkmates. They are frequently much more complicated, as the student will see later.

In Fig. 11 it will be seen that the Black King is checkmated. He is attacked by the Rook, which he cannot capture. To avoid the attack, he must move off his present rank of squares; but should he do so he would be subject to capture by the White King. He has thus no means of avoiding the attack. In Fig. 12 the White King is checkmated. He is attacked by the Knight, which cannot be taken. The only squares to which he can move

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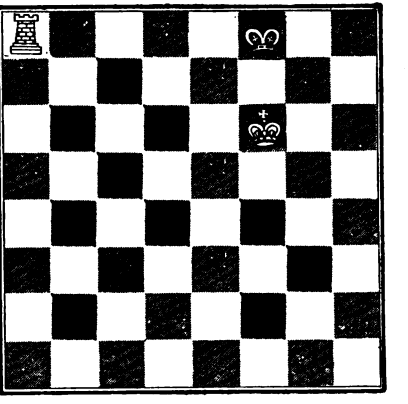

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FIG. 11.—*Checkmate.*

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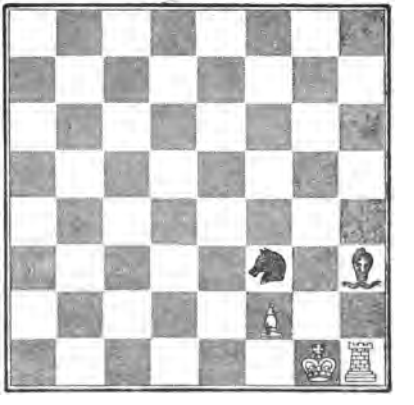

WHITE.

FIG. 12.—*Checkmate.*

are KBsq., KKt2, and KR2. The first and second of these are commanded by the Bishop, and the third by the Knight, so that the King has no means of escape.

Close Game.—A game in which the development of the pieces is chiefly effected behind the pawns. This method, which demands the greatest judgment and accuracy, is only willingly adopted by experienced players. An *Open Game* is one in which the development is effected chiefly in advance of the pawns. P to K4 as a first move on both sides, leads generally to an open game; and formerly all games begun in this way were called open—other openings being treated as close. Modern authority, however, has regard to the position resulting from the opening, whatever the first moves may have been.

Combination.—The concerted action of two or more pieces for a specific object. The power of making effective combinations is the surest proof of Chess skill, and is altogether absent in those who have no faculty for the game.

Command.—A square is commanded when any man occupying it may be captured.

Counter Gambit.—See "Opening."

Début.—Opening.

Defence.—See "Opening."

Develop.—To develop a piece, is to bring it, from its comparatively powerless and inactive position at the beginning of the game, to a position more favourable for attack or defence. To develop a game, is to bring all or most of the pieces into such positions. The rapidity and care with which the game is developed, is a characteristic feature of master-play.

Discovered Check.—An attack opened upon the King by the removal of an intervening piece or pawn. In the following diagram it will be seen that the Black King is not in

check; but if the Bishop be moved, the file to the Queen is opened and the King is then attacked. In this position the Bishop, in moving, is said to "discover check."

Double Check.—A King attacked by two pieces simultaneously is said to be in double check.

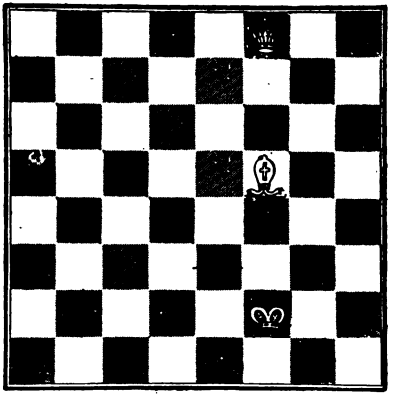

FIG. 13.—*Discovered Check.*

Doubled Pawn.—Two pawns on the same file.

End Game.—A complete and perfect game of Chess is divided into three parts: 1. The Opening (*q. v.*); 2. The Middle Game; 3. The End Game. The point at which one part develops into the other is of course variable, and cannot be definitely stated. The Middle Game may be said to begin when theoretical analysis ends, or when the pieces are all or nearly all available for action. The End Game begins when the force on each side is so far reduced that theoretical analysis again becomes possible. The student will readily understand that there are many games which do not admit of this division. Some are decided in the Opening; many of the most brilliant end in the Middle Game, mate resulting from some combination. It is not even the rule in high-class play that End Game positions are reached.

En passant.—The pawns, as stated on p. 9, have the privilege of moving one or two squares for their first move. If a pawn move two squares, and in doing so pass an

opposing pawn, the latter may, on the next move only, capture it *en passant*, just as though it had moved one square only. *E.g.* If there be a White pawn on Q5 and Black pawns on QB2 and K2, the student will see that if either Black pawn be moved one square it may be captured by the White pawn. If either Black pawn move two squares, *i.e.* to QB4 or K4, it may still be captured *en passant* by the White pawn, which is thereupon played to QB6 or K6 accordingly. A capture *en passant*, if made at all, must follow immediately the double move of the pawn.

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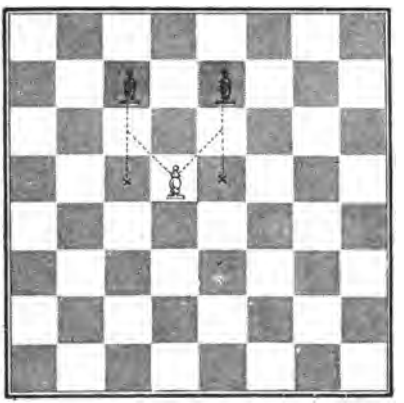

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FIG. 14.—*Taking en passant.*

En prise.—A piece or pawn is *en prise* when it can be taken by one of the adversary's men, *and is not fully defended.* The phrase in connection with ordinary pieces and pawns corresponds to "check" used in connection with the King. A King is in check, pieces and pawns are *en prise.*

Establish.—To establish a piece or pawn, is to place it in a position from which it cannot be dislodged, and where it exercises a direct effect upon the opposing force.

Exchange.—To capture a man in return for the loss of one of equal value. To "win the exchange" is to capture a Rook in return for the loss of a Knight or Bishop. To

"lose the exchange" is to capture a Knight or Bishop in return for the loss of a Rook.

False Move.—A move which transgresses the fundamental laws of Chess. Moving a Rook like a Knight, or a Bishop like a Rook, is a false move, and subjects the player making it to certain penalties. See also "Illegal Move."

File.—A row of squares across the chess board from one player to the other. The files are named after the pieces which stand at the end of them at the beginning of the game, *e.g.* Queen's Rook's File, Queen's File, King's File, etc.

Ranks are the rows of squares across the board horizontally. The pieces and pawns are arranged in ranks at the beginning of the game. The Ranks are numbered—first, second, third, etc.—by each player from his own side of the board.

Forced Move.—A move is said to be forced when it is the only one that can legally be made.

Fork.—The attack by a Knight [1] on two men simultaneously. The annexed diagram shows an example of a frequent and fatal fork. The White Knight, it will be observed, attacks both the Black King and Queen. As the King is in check,

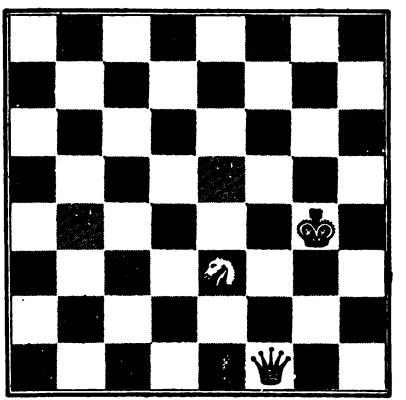

FIG. 15.—*The Fork.*

[1] The term is also occasionally employed to describe a double attack by a Queen, Bishop, or Pawn.

he must move, and the Knight can thereupon capture the Queen. The peculiar move of the Knight, enabling him to attack with comparatively little liability to be captured, renders him an especially dangerous piece.

Gambit.—See "Opening."

Game.—Besides its ordinary meaning, this word has a technical significance. See "Opening."

Interpose.—To move a man between an attacked piece or pawn and the piece attacking it. The word is often used in connection with the King. When he is in check a man is frequently played between him and the checking piece. Such man is said to be interposed.

Illegal Move.—A move which transgresses the ordinary rules of play. Moving the King into check, castling to avoid check, moving one piece after touching another, etc., etc., are illegal moves, and subject the player making them to certain penalties. See "False Move."

Isolated Pawn.—A pawn is said to be isolated when there are no pawns of the same colour on either of the adjoining *files.*

J'adoube (I adjust).—An expression used by players before touching a man which they do not intend to move. Such a declaration is necessary before adjusting a man on a square, or touching it for any purpose but play, otherwise the man, being touched, would have to be moved.

Man.—The generic name for any chess figure. It includes "pieces" and pawns. There are thirty-two chess "men":—sixteen pieces and sixteen pawns.

Mate.—See "Checkmate."

Middle Game.—See "End Game."

Minor Pieces.—The Bishops and Knights are called minor pieces, in contradistinction to the more valuable Queen and Rooks.

Notation.—The method of recording moves and games (see Chap. vi., page 24).

Odds.—An initiatory advantage conceded by a stronger to a weaker player. In all important chess clubs there is a carefully graduated scale of odds, marking the classes of players. The following is the most usual gradation.

1. Pawn and move. (N.B. When a pawn is conceded, the KBP is understood unless another is specified.) The player conceding the odds, takes his KBP off the board and his opponent has the first move.

2. Pawn and two moves. The odds-giver takes off his KBP as before, and his opponent makes two moves successively.

3. Knight. 4. Rook. 5. Two minor pieces. 6. Queen.

Open File.—A file, of which every square is unoccupied.

Open Game.—See "Close Game."

Opening.—The first moves in a game. The various methods of beginning games have been the subject of study for centuries. They still occupy the attention of great players and are still subjects of the keenest controversy. Openings, the moves of which are not given in standard works on Chess, or which have not become classic, are styled "irregular." Openings are known as :—

(*a*) Games, when neither player makes any sacrifice or offers his adversary any initial advantage.

(*b*) Gambits, when the first player voluntarily gives up some part of his force (generally a pawn) for the sake of obtaining an advantage in position.

(*c*) Counter Gambits, when the sacrifice is made by the second player.

(*d*) Defences, when the moves of the second player give its distinctive character to the game.

All openings of repute have some distinguishing name

generally that of their inventor, or of some well-known player who is identified with them. The Scotch game, Muzio gambit, Greco counter gambit, French defence, may be cited as examples.

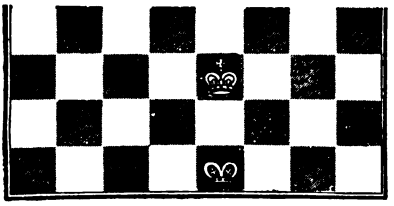

FIG. 16.—*The Opposition.*

Opposition. — The possession by the King of a certain key square, by which the adverse King is compelled to take up a less favourable position. In the annexed diagram, the King whose turn it is to move "loses the opposition."

The advantage of the opposition, which cannot be understood until the student has attained some proficiency, depends entirely upon the number, value, and position of the other men on the board.

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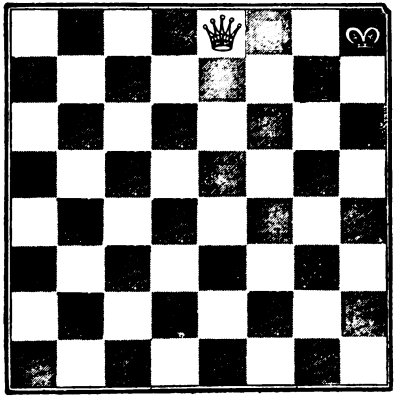

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FIG. 17.—*Perpetual Check.*

Passed Pawn.—A pawn which has no adverse pawn before it, either on its own or the two adjoining files.

Perpetual Check.—A position in which the King, in avoid

ing one check, renders himself liable to another: in which he is exposed to a series of checks from which he can never escape. On the diagram it will be seen that the black King is in check by the Queen. To avoid the check he can only move to one square, viz., KR2. Whereupon the Queen may move to KR5, again giving check. The King must then move to KKt sq., and the Queen again checks at K8. In this and all cases of perpetual check, the game is drawn.

Piece.—The name given to the chessmen of superior value, in contradistinction to those of inferior value, the pawns. Each player has eight pieces and eight pawns.

Pin.—A piece is said to be pinned when it is attacked and cannot move off the line of attack in consequence of having the King or some other valuable piece behind it.

To Play.—To move. "Black's play" means that it is Black's turn to move.

Position.—The arrangement of the pieces and pawns at any stage of a game. This word has a technical significance well known to and in common use by experienced players, but which it is almost impossible to define. A player is said to have a good position when his pieces have free scope for action, and can be readily combined for attack or defence. A player has a bad position when the action of his pieces is hampered, when they cannot readily support one another, or are not available for concerted action.

Problem.—An imaginary position in which the proper line of play is artfully concealed, and has to be discovered under given conditions. Problems have come to be a study almost entirely distinct from that of the game proper. They are the subject of a most extensive literature, and their composition is regulated by elaborate rules. Problems may be divided into two classes: (*a*) *Direct mate;* in

which White, moving first, has to force checkmate in a given number (generally two, three, or four,) of moves. (*b*) *Suimate*, in which White, playing first, has to force Black to checkmate him in a given number of moves. Problems imposing other conditions are known as "puzzles," and are not so popular.

Protect.—To protect the King, is to shelter him from attack by the interposition of pieces or pawns between him and the adverse force. To protect any other Piece or Pawn is to support it by other Pieces or Pawns in such a way that its capture involves an equal or greater loss to the enemy.

Queening a Pawn.—If a player succeed in moving any of his Pawns to the eighth square, *i.e.*, to the opposite side of the board, the Pawn so played is to be exchanged for any piece (except a King) of the same colour, the player may select. Of course a Queen is usually selected, as being the most valuable piece, and it is thus possible to have two or more Queens of the same colour on the board.

Rank, see "File."

Sacrifice.—The voluntary loss of a part of the force, in order to obtain a later and more decisive advantage. A sacrifice made in the opening is called a gambit (q.v.).

Sans voir, see "Blindfold Chess."

Smothered Mate.—A position in which the King, being confined by his own men so that he cannot move, is checkmated by a Knight.

Stalemate.—A position in which a player cannot make any legal move. The game in this case is drawn. The annexed diagram gives an example of stalemate. It will readily be seen that the black King, while not actually in check, cannot move without exposing himself to the attack

of either the white King or Queen. And since a King cannot legally move into check, Black has no move, and the game is drawn.

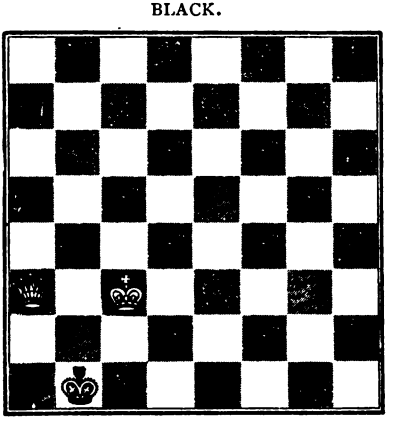

FIG. 18.—*Stalemate.*

Support.—To support a piece is to bring another or others into co-operation with it. An attacking piece is supported by other pieces which command the square or position attacked. A defending piece is supported when it is properly defended, *i.e.* when its capture would entail an equal or greater loss upon the adversary.

Take.—To capture.

Time Limit.—A condition of modern match and tournament play. Each player is bound to make a certain number of moves (generally from fifteen to twenty) per hour. There is an ingenious arrangement of clocks, now generally employed for marking the time occupied by each player in a game.

CHAPTER VI.

NOTATION.

NOTATION in Chess is the method of describing and recording moves. Two systems are in vogue: The first, which is known as the English or Philidor's notation, is employed in this and other English and Latin-speaking countries throughout the world. The second, the German system, is used in Germany and the northern countries generally. The student will quickly realize the desirability of making himself familiar with both systems, and we propose, therefore, to describe each fully.

To record a move in the English notation, it is necessary to indicate:—

1. The colour of the man moved.
2. The name of the man moved.
3. The square to which it is played.

To indicate the colour of the man moved, the words "White" and "Black" are written, once for all, at the top, and the move made by each piece or pawn is written under its own colour. Thus:—

White.	*Black.*
KKt to KB3,	Q to QKt5,

signifies that the white player moves his King's Knight to his King's Bishop's third square. And then, it being Black's turn to play, Black moves his Queen to his Queen's Knight's fifth square. (The student will bear in mind that each player's moves are calculated from his own side of the board.) This notation may, however, be frequently condensed without risk of confusion. In the first place, it is

not always necessary to say *which* Knight, the King's or Queen's, is moved; as it seldom happens that both Knights can be played to the same square. Kt to KB3 would therefore suffice in most cases. For a similar reason Q to Kt5 would generally be quite intelligible, the Queen seldom being able to move both to KKt5 and QKt5.

The moves in a game are of course written down in the order in which they are played, and are numbered consecutively, thus :—

White.	*Black.*	*White.*	*Black.*
1. P to K4.	1. P to K4.	3. B to B4.	3. B to B4.
2. Kt to KB3.	2. Kt to QB3.	4. B takes P (ch).	4. K takes B.

Sometimes the notation is still further condensed by the substitution of a dash (—) for the word "to," and a cross (×) for "takes." It is not necessary either to repeat the number of the move for Black, as his moves always correspond to those of White. In their condensed form, therefore, the moves would be recorded thus :

White.	*Black.*	*White.*	*Black.*
1. P—K4.	P—K4.	3. B—B4.	B—B4.
2. Kt—KB3.	Kt—QB3.	4. B × P (ch).	K × B.

Sometimes even the dash is omitted, the moves reading :— 1. P K4 ; 2. Kt KB3 ; 3. B B4, etc.

In analytical works on the game, a still more concise arrangement is adopted. The moves are recorded in the form of fractions, those made by White forming the numerators, and those by Black the denominators. The number of the move is prefixed, *e.g.* :—

1. $\frac{\text{P—K4.}}{\text{P—K4.}}$ 2. $\frac{\text{Kt—KB3.}}{\text{Kt—QB3.}}$ 3. $\frac{\text{B—B4.}}{\text{B—B4.}}$ 4. $\frac{\text{B} \times \text{P (ch).}}{\text{K} \times \text{B.}}$

In notes or annotations to games, moves are often written in line, thus :—1. P—K4 ; P—K4. 2. Kt—KB3 ; Kt—QB3. 3. B—B4 ; B—B4. 4. B × P (ch) ; K × B.

The other contractions used in connection with the English notation are :—

Ch=check. The Piece or Pawn gives check.

Dis. ch.=discovered check. The Piece or Pawn in moving discovers check.

E.p.=*en passant.* The pawn takes *en passant.*

Mate. The Piece or Pawn gives checkmate.

The signs in common use are :—

—="to."	?=bad or inferior move.
×="takes."	!=good move.

O—O=Castles with the King's Rook.

O—O—O=Castles with the Queen's Rook.

For the German system of notation, the board is supposed to be marked in accordance with the following diagram.

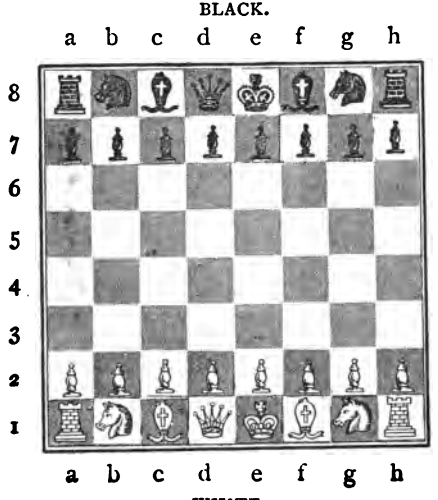

FIG. 19.

The German Notation.

The ranks are numbered from 1 to 8, beginning at White's side, and the files denoted by the first eight letters, beginning at White's left hand. Each square has thus a letter and a number, the letter being given first. In recording a move, the initial letter of the piece is given, then the square on which it stood, and lastly, the square to which it moves. The omission of any initial letter shows that the move has been made by a pawn. A capture is denoted by a colon placed after the move. A check is represented by †, and a capture and check by ‡. Castling is always denoted by the signs O – O or O – O – O, as explained previously. The moves given to illustrate the English system would be recorded therefore in the German as follows :—

White.	*Black.*
1. e 2 – e 4	1. e 7 – e 5
2. Kt g 1 – f 3	2. Kt b 8 – c 6
3. B f 1 – c 4	3. B f 8 – c 5
4. B c 4 – f 7 ‡	4. K e 8 – f 7 :

The student will observe that under this system the squares are reckoned in all cases from White's side; not, as in English, by each player from his own side of the board. The German notation is sometimes abbreviated by,—

(1) The omission of the dash, the moves reading e 2 e 4; Kt g1 f3, etc.,

(2) The omission of the initial letters of the pieces; or,

(3) The omission of the square from which the piece moves.

The moves are often written in line and fractionally, as in the English system.

Foreign Names of the Pieces.

The following table shows the names of the chessmen in the principal European languages. By its means th

student who has made himself acquainted with the systems of notation just described, may readily play over any foreign games, and profit by foreign literature.

	English.	German.	Danish and Norwegian.	Dutch.	Swedish.
	King	König	Konge	Koning	Kung
	Queen	Dame	Dronning	Koningin	Drottning
	Rook	Thurm	Taarn	Kasteel	Torn
	Bishop	Läufer	Löber	Raadsheer	Löpare
	Knight	Springer	Springer	Paard	Häst
	Pawn	Bauer	Bonde	Pion	Bonde

	French.	Italian.	Portuguese.	Russian.	Spanish.
	Roi	Re	Rai	Tsar *or* Korol	Rey
	Dame	Donna	Rainha	Ferz *or* Korolina	Reina
	Tour	Torre	Torre	Ladia	Torre
	Fou	Alfiere	Bispo *or* Delphim	Slone	Alfil
	Cavalier	Cavallo	Cavallo	Kogne	Caballo
	Pion	Pedone	Peao	Piechka	Peon

In every language the pieces are denoted by the initial letter of their names

CHAPTER VII.

RULES OF PLAY.

The Board.

1. The board must be so placed that each player has a white square at his right-hand corner.

2. A board wrongly placed may be adjusted by either player, provided not more than three moves on each side have been made. If more than three moves on each side have been made, the game must proceed without the board being adjusted.

The Men.

(N.B. Except where an obvious distinction is made, the term "piece" includes pieces and pawns.)

3. The men must be of a pattern in general use; and any player may refuse to play with men of a foreign pattern. Objection to the pattern of men must, however, be made before beginning a game. A game, once begun, must be finished with the same set of men.

4. If it be found that a piece has been omitted (except in the case where a piece is given as odds) or misplaced, at the beginning of a game, such game is to be annulled, no matter how many moves have been made.

First Move. Choice of Colour.

5. The choice of colour of men is to be decided by lot (so far as regards the first game of a match or sitting); and the possession of the white men carries with it the right of first move. In any match or series of games between the same players, each shall have the first move alternately, but shall retain the same men throughout the match or series. If,

however, a game be annulled, the player who had first move in such annulled game, shall have first move in the next.

6. The foregoing rule applies only to games with equal forces. When odds are given, the odds-giver has choice of men, and has the first move in every game unless otherwise stipulated.

The Move.

7. The players move alternately; and in no circumstances may a player make two moves in succession.

8. If a player touch one of his own pieces, he must move it, if he can do so legally. If he cannot legally move it, he must move his King. If a player touch more than one of his own pieces, he must move any one of them his opponent may select; or if none of them can be legally moved, he must move his King. If a player touch one of his opponent's pieces he must take it if it can be taken legally; and if he cannot take it legally, he must move his King. If a player touch more than one of his opponent's pieces, he must take any one of them his opponent may select; or if none of them can be taken legally, he must move his King.

N.B.—*The touching of a piece implies an intention to move or take it, according as it is the player's own or his opponent's. If a player wish to touch a piece for the purpose of adjusting it on the board, etc., he must make such purpose clear by saying* "J'ADOUBE," *or words to that effect, before touching it.*

It must also be understood, that in compelling a player to move a particular piece, the opponent can only indicate the piece to be moved, not the particular move it shall make.

9. A move, if legal, is complete and irrevocable when the player making it has ceased touching his piece; but so long as his hand remains in contact with the piece, he may move it to any square which it commands and which he has not

touched with it during his deliberation. If a player, after taking hold of a piece, touch with it all the squares it commands, he must play it to any one of them his opponent may select.

Pawn Queening.

10. A Pawn on reaching the eighth rank must be exchanged for a piece (not a King) of the same colour; and the move is not complete until the player has selected a piece in exchange.

(It is evident therefore that a player may possibly have two or more Queens, three or more Rooks, etc., on the board at one time.)

Castling.

11. Each player may castle once in a game, provided:

(*a*) That neither his King nor the Rook with which he proposes to castle have been moved.

(*b*) That the squares between King and Rook be unoccupied.

(*c*) That the King be not in check.

(*d*) That the King in moving do not cross a square commanded by any opposing man.

12. A player must make evident his intention to castle by either:

(*a*) Moving his King first, or

(*b*) Moving King and Rook simultaneously.

Forced Move.

13. The capture of a Pawn *en passant* is a forced move, if none other be possible.

False and Illegal Moves

14. If a player make a false or illegal move, he must

retract it and (if it be his turn to play) either move his piece legally or move his King, whichever his opponent may select. If he take a piece by a false or illegal move, he must take such piece legally, or move his own piece legally, or move his King, whichever his opponent may select.

(N.B.—Moving out of turn is to be considered an illegal move.)

15. If a player, on attacking his adversary's King, omit to call "Check," he cannot enforce any penalty should his adversary fail to notice the check. With this proviso, moves made by a player whose King is in check, are illegal, if they do not stop the check.

16. If any false or illegal move be found to have been made in a game, such false or illegal move and all subsequent moves must be retracted, a proper move made, and the game must then proceed as if no interruption had taken place. If the source of a manifest illegality cannot be discovered, the game must be annulled.

Disputes.

17. If any dispute arise between players, the question, if one of fact, shall be referred to a bystander; and if one of law, to any recognised authority on the game. The decision in both cases shall be final.

Bystanders.

18. Bystanders are not allowed to interfere with a game or with the players, unless appealed to, or unless:

1. The board has been wrongly placed.
2. A piece has been omitted or misplaced.
3. A false or illegal move has been made.

And in the last case they shall not interfere until another move has been made.

When appealed to, bystanders shall only speak as to facts

19. If a bystander interfere in a game, or give advice to any player, or consult with him as to his move, or caution or encourage him by voice or gesture, the game shall be annulled.

Concessions.

20. If a player waive his right to inflict a penalty, or agree to a departure from the rules, he cannot claim a like concession from his opponent.

Penalties.

21. A player cannot enforce any penalty after he has made his own next move or touched a piece in reply to the false or illegal move of his opponent.

22. When the King is moved as a penalty, it may not be castled.

23. When a player is considering what penalty he shall enforce, his clock shall be set going, and not that of his opponent.

Time Limit.

24. Each player must make eighteen, or some other previously fixed number of, moves in an hour; and either player failing to do so shall forfeit the game.

25. It is the duty of each player to keep his adversary's time; but he need not give any information concerning it to his adversary.

Lost Game.

26. A player is to be considered to have lost a game:—

1. If he cease play and fail to resume it within a reasonable time.
2. If, in a dispute, he refuse to accept the decision of a bystander or of a competent authority.
3. If he wilfully upset the board or disarrange the men.

Drawn Game.

27. Either player may claim a draw when :—
1. The same moves or the same series of moves have been played three times successively.
2. The same position has occurred three times, it having been each time the same player's turn to move.
3. After fifty moves have been played no piece or pawn has been captured or pawn moved.

RULES OF PLAY AT ODDS.

1. The player giving odds has the right of first move and choice of colour, unless otherwise stipulated.

2. When the odds of a pawn be given, the pawn is to be the King's Bishop's Pawn.

3. A player receiving the odds of a move or moves, must not play any piece or Pawn beyond the fourth rank; *i.e.*, he must not cross the middle line of the board before his adversary make a move.

4. A player receiving the odds of two or more moves, must make such moves at once, and they are to be considered collectively and counted as his first move.

5. A player giving the odds of "the exchange," may remove whichever Rook he choose, and may call upon his adversary to remove any Knight or Bishop.

6. A player giving the odds of Knight or Rook or two minor pieces, may remove whichever Knight or Rook or minor pieces he choose.

7. A player giving the odds of a Rook may not go through the form of Castling on the side from which the Rook has been removed.

8. When a player undertakes to mate with a pawn, or with any particular pawn, he may not queen it. (In other words, a pawn, on reaching the eighth rank, ceases to be a pawn, and becomes *ipso facto* a piece.)

9. If a player undertake to mate on a particular square, the adversary's King when mated must be on that square.

10. The player who undertakes to win in a particular way, is to be adjudged the loser if he draw the game or win it in any other way.

11. The rules of ordinary play apply, unless obviously inapplicable, to play at odds.

RULES OF CONSULTATION PLAY.

1. Each party is bound by the move communicated to the adversary, whether such move be declared by word of mouth, in writing, or be made on the adversary's board.

2. If the move communicated differ from that made on the party's own board, the latter must be altered.

3. If a move, as communicated, admit of more than one interpretation, the adversaries may adopt whichever interpretation they choose. They must however, before making their move, announce which interpretation they adopt, otherwise the move is to be interpreted according to the intention of the party making it.

4. A party moving more than one man (except in castling) or moving a man when it is not their turn to play, shall forfeit the game.

5. If either party permit a bystander to take part in a consultation game, the adversaries may claim a win.

6. If any bystander interfere by sign, word, or gesture, in a consultation game, such game shall be null and void.

7. The rules of ordinary play apply, unless obviously inapplicable, to consultation play.

RULES OF PLAY BY CORRESPONDENCE.

1. An umpire or referee must be appointed, whose decision, upon all questions submitted to him, shall be final.

2. A move when despatched by the medium agreed upon s final, and cannot be re-called. If it is a false or illegal move, the player making it is subject to the same penalties as for a false or illegal move made over the board.

3. If a move, as sent, admit of more than one interpretation, the adversary may adopt which interpretation he choose. He must however, when sending his own move, declare which interpretation he adopts, otherwise the move must be interpreted according to the intention of the sender.

4. A player is not bound to send more than one move at a time; if he send more, he is bound by all sent, if legal, and is subject to the usual penalties for any that are illegal.

5. If a player send hypothetical moves—that is, moves on the assumption that his adversary will make certain other moves—they shall not be binding unless his adversary make the moves assumed.

6. If no penalty for delay has been agreed upon, the player failing to send his move at or before the appointed time shall forfeit the game.

7. If any player accept assistance beyond that which has been agreed upon, he shall forfeit the game.

8. Sending an unintelligible move shall subject a player to the same penalties as the failure to send any move; but

the adversary must announce to the umpire that the move received is unintelligible.

9. The rules of ordinary play apply, unless obviously inapplicable, to play by correspondence.

CHAPTER VIII.

HINTS TO BEGINNERS.

ON beginning the study of Chess, the student should first make himself thoroughly familiar with the board and men, with the name of each square, and with the move and position at starting of each piece and pawn. The mere knowledge of this is not sufficient. The piece and its move, the square and its name, should be inseparable, as it were, in thought. A good elementary exercise is to write on paper, without seeing a board or diagram, the squares commanded by a piece in a given position (what squares, for example, do a Knight at KB4 and a Queen at QR3 command?). The student should also learn early to accustom himself to men of different patterns and sizes, and to boards of different colours.[1]

Learn to play with either colour. Young players often accustom themselves to white, when playing first, and are considerably embarrassed when they have to open the game with black.

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[1] For private study, men of the "Staunton" pattern are best, their shape preventing one piece from hiding another in front of it. In clubs, men of the "English" pattern are generally used, being stronger and less liable to chip. Chessmen should always be "loaded," *i.e.*, have a small block of lead let into the base. The board should be of a subdued colour, and the squares not in violent contrast. Black and white, red and white, etc., are most fatiguing. Brown and pale yellow make a better combination.

See that board and men are properly placed before beginning play. A rapid glance of inspection before making their first move is a habit with experienced players.

Never refuse odds from a stronger player. If he cannot concede what he offers, his defeat will prove the fact better than any argument before play. The winning of one game, moreover, gives the right of dictating the conditions of the next.

Accustom yourself to play with clocks, the use of which in matches and tournaments is now becoming general. They are somewhat distracting at first; but any nervous haste they may inspire in the tyro soon wears off, and they effectually put a stop to useless and tedious hesitation.

Avoid resting hand or arm on the board during play. There is clearly no need to do so, and it is the beginning of a most objectionable Chess fault—leaning over the board.

Decide upon your move before you raise your hand to touch a piece. Having decided, make your move without hesitation. The habit of "hovering"—holding the hand over a piece and making feints at moving it; or, after touching a piece, holding it while you decide upon the square to which it shall be played—is intolerable, and is simply fatal to good play.

Play every game strictly in accordance with the rules. Accept no concessions, and make none.

Make a special study of one particular game or gambit, and take every opportunity of practising it. You cannot know all the openings—try to know one—well.

In play, never mistrust your own judgment. You will soon see where it has been at fault; and one's own mistakes constitute a by no means unprofitable study.

The most rapid progress is made by the study of great masters' play; but in the selection of recorded games,

care should be taken that the notes are by a competent authority.

Practice with good players is also exceedingly valuable; but it should be at such odds or under such conditions as will compel the better player to exert all his strength. Tournament play, though less useful than the preceding, is also desirable, since it gives experience of so many different styles, while matches with equal players have the tendency to confirm the student in one particular style. "Skittles" are demoralizing.

In opening a game, develop your pieces as quickly as possible; the maxim, "Move no piece twice until you have moved each once," is a good one to bear in mind. "Knights before Bishops" is the general rule in an opening.

Develop your game on both wings (*i.e.*, on both the King's and Queen's side) before beginning an attack. The shortest is the best way to win. Do not indulge in "*fine*" play when a straightforward and certain course is open to you.

The King.

The management of the King is perhaps the main point at issue between the classical school of the last generation and the modern school of to-day. Formerly the King was carefully kept in a corner out of harm's way; now there is a tendency to bring him into the field and make a fighting piece of him. The tyro will probably be more comfortable in adopting the former plan, the King is an "edged tool," and in the hands of any but the most experienced players is apt to give more trouble than help. It is well to retain the power of castling as long as possible, or so long as it does not interfere with the development of your game. If your adversary is committed to an attack on one side of the

board, try, of course, to castle on the other. The King is generally safer, however, when castled on his own side. In most end-games, the King is better on his own or the Queen's file than at either wing.

The Queen.

The Queen is equal in value to three minor pieces, or two Rooks. In an end game she is hardly so strong as two Rooks co-operating. Her power is less apparent in the opening than in the middle and end games. After the King she is the most frequent object of attack, and (except against King and Queen) cannot, of course, be defended. Attacks therefore should be begun, if possible, with minor pieces rather than with the Queen. *Beware of an adverse Rook on the same file as your Queen*, no matter how many pieces may be between them

The Rook

is equal in value to a minor piece and two pawns. Two Rooks are equal to three minor pieces. Rooks are most useful when the board is comparatively clear, opening or middle game positions seldom giving them sufficient scope. For this reason their development is often neglected or delayed by young players, who find themselves in consequence with bad end-game positions. Rooks are strongest when co-operating, or when commanding an open rank or file. Mr. Potter's maxim is, "*Seize the open file.*"

The Bishop.

The Bishop is about equal in value to the Knight; is a little stronger than a Knight in the middle game; but, if there are no other pieces, is weaker in the end game. Two

Bishops are stronger than two Knights, or than Knight and Bishop. The Bishops are both developed very early in the opening, and maintain their usefulness throughout the game. They are very strong when established at Kt2 or commanding other long diagonals.

The Knight.

The Knight is of about the value of three pawns. He is perhaps the best piece with which to begin an attack, since his movements are least hampered by a crowded board. Two Knights co-operate more powerfully when not protecting, than when protecting each other. *After castling on the King's side, beware of an adverse Knight at KB5.* To avoid the Knight's attack, move to the square next but one to him on the same diagonal. He cannot then attack you for three moves.

The Pawn.

The pawn is of least value when isolated, of most value when forming part of a diagonal. Diagonals of pawns are stronger when they incline to the centre than when they incline to either side of the board; therefore pawns in the position of a wedge are strong—in the position of a funnel or cone are weak. In the opening or middle game, pawns are more easily supported on K4 or Q4 than when further advanced. Pawns on K4 and Q4 should be maintained abreast as long as possible; when either is advanced, the other is left weak. The student will find it to his advantage to devote special study to pawn play and to endings in which pawns are present.

CHAPTER IX.

PRELIMINARY GAME.

THE student, having become acquainted with the method and technicalities of the game, is now in a position to begin practical play. He should endeavour, at first, to follow and appreciate the moves of other players; either by watching a game actually in progress, or by playing over published scores. The latter are to be preferred for many reasons; they record, generally speaking, high-class play; they give time, which the student must have, for a proper examination of each move; and they are nearly always accompanied by notes.

We have selected, and would ask the student to play over with us, as his first game, a short score which has been published in most chess columns and magazines. It represents a game played in 1886 by correspondence, between the New York Chess Club and the Franklin Chess Club of Philadelphia.

STEINITZ GAMBIT.

White. NEW YORK CLUB.	*Black.* FRANKLIN CLUB.	*White.* NEW YORK CLUB.	*Black.* FRANKLIN CLUB.
1. P—K4.	P—K4.	9. P×P(ch.).	K—Kt sq.
2. Kt—QB3.	Kt—Q B3.	10. P×B.	Kt—B3.
3. P—B4.	P×P.	11. Q×R(ch.).	R×Q.
4. P—Q4.	Q—R5 (ch.).	12. B—Q2.	R—Ksq.(ch)
5. K—K2.	P—Q4.	13. K—Q sq.	Q—B7.
6. P×P.	B—KKt5(ch)	14. K—B sq.	B×Kt.
7. Kt—B3.	Castles.	15. P×B.	Q×KBP.
8. P×Kt.	B—Q B4.	16. Resigns.	

It is in this way, with very slight and unimportant variations, that the game has been recorded in all English and American chess publications. Let us now proceed to examine it.

The student should have before him his board with the men arranged upon it in proper order for play. It will be better if he have the white men on his side.

STEINITZ GAMBIT.

THIS is the name of the game. The student already knows what a gambit is; and this particular gambit is named after its inventor, William Steinitz.

White.	*Black.*
NEW YORK CLUB.	FRANKLIN CLUB.

The words "white" and "black" refer of course to the colour of the men; and the moves recorded under each are those made by the men of that colour. "New York Club," being under "White," shows that the New York Club played with the white men and had first move.

1. P—K4. This is White's first move:—Pawn to King's fourth. Now on looking which pawn is to be moved, the student will see at once that only one pawn, *i.e.*, the King's Pawn, *can* be moved to King's fourth square. (Recollect that pawns have the option of moving one or two squares for their first move.) The King's Pawn therefore must be moved two squares forward, and the move is complete.

It is now Black's turn to play; and for his first move he plays—

1. P—K4. A similar move to White's. The student must be careful to make this and all Black's moves from Black's side of the board, counting the squares from that side

These two moves are nearly always the first in a game.

The chief reason for their being made is, that by moving his King's Pawn, a player sets free two pieces:—the Queen, which can then move along the diagonal formed by K2, KB3, KKt4 and KR5, and the King's Bishop, which can move in the other direction, K2, Q3, QB4, QKt5, and QR6. Another reason, which the student will appreciate better later on, is that they are the beginning of an attempt to form a centre, to gain possession and command of the middle squares of the board, and to prevent the opponent occupying them.

It is now White's turn again, and he plays—

2. Kt—QB3. Knight to Queen's Bishop's third. Which Knight? The student soon sees that only one Knight, *i.e.*, the Queen's Knight, commands or can be played to QB3, and he therefore moves it from its own square (over the intervening pawns, for a Knight can leap over occupied squares) to the Queen's Bishop's third.

2. Kt—QB3. Black again makes a similar move, counting of course from his own side. It will be seen now that each Knight protects its own King's Pawn; or, in other words, commands the square on which the King's Pawn stands.

3. P—B4. Pawn to Bishop's fourth. It must be to King's Bishop's fourth, because the Queen's Knight stops the way of the Queen's Bishop's Pawn. We move the King's Bishop's Pawn two squares therefore; and the student will see that it can be taken by Black's King's Pawn. White by his third move has voluntarily placed a pawn *en prise*, allowing Black to take it if he will. White has offered a gambit.

3. P×P. Pawn takes pawn. Black has accepted the gambit, by taking the proffered pawn. He has removed his own pawn from the middle of the board and made it easier

for his opponent to form a centre. But on the other hand he has obtained an advantage of force which, if he can retain it, may eventually win the game for him.

4. P—Q4. Pawn to Queen's fourth. This move presents no difficulty. White has enticed his adversary's King's pawn away from the centre, and he at once proceeds to occupy that position. It is this move on the part of White which constitutes the Steinitz gambit, so that all games bearing that name must be the same up to this point.

4. Q—R5 (ch.). Queen to Rook's fifth. Check! The black Queen now comes into the field. She moves along the diagonal opened for her by the King's Pawn, and reaching the side of the board, attacks the white King. A check must be avoided at once, and may be averted in three ways. 1. By taking the checking man. 2. By interposing. 3. By moving the King. But in this case the first method is clearly not available. White cannot take the Queen. He can, however, play his KKtP one square, *i.e.*, to KKt3, and so come between the Queen and King. He can move his King only to one square, the King's second. He cannot move to the other open square, KB2, as he would still be threatened by Black's Queen. He has thus two moves only by which he can avoid the check, viz:—P—KKt3 and K—K2. Which will he take?

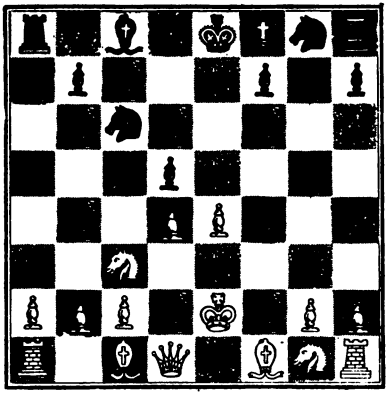
5. K—K2. King to King's second. He elects to move his King, although in doing so he forfeits the privilege of Castling.

5. P—Q4. Pawn to Queen's fourth, *i.e.*, Black moves his Queen's Pawn two squares. The object in doing so is to set free his QB, which can now move all along the diagonal to R6. Had Black played QP *one* square, *i.e.* to Q3, it would equally have set free his QB of course, but it would then have blocked up the diagonal of the KB. It is evident

that Black's intention is to move QB to KKt5 in order to give check.

The following diagram represents the board as it would appear after Black's fifth move. The student should compare it and future diagrams with his board, so as to test the accuracy of the moves he has made.

BLACK (FRANKLIN CLUB).



WHITE (NEW YORK CLUB).

FIG. 20.—*Position after Black's fifth move.*

6. P×P. Pawn takes pawn. Here again, only one black pawn can be taken by a white one. The white KP takes the black QP; and when this is done, the student will see that the white P attacks the black QKt. White, before playing, considered of course what his opponent's next move would be. He saw that Black could play QB to KKt5 and give check; or, that the black Q could be played to the same square or to R4, also giving check. All these checks, however, could be defended by playing KKt to KB3 interposing—

6. B–Kt5 (ch.). Bishop to Knight's fifth. Check! Both Bishops, it will be seen, can be played to Kt5; but if the KB be played to QKt5, it does not give check. The QB, therefore, is the piece indicated; and it is played to KKt5, attacking the white King. White again has more

than one way of avoiding the attack. He may move the King either to Q2 or Q3 (he cannot move to K3, as that square is commanded by Black's pawn); but if he did so, he would expose the Queen, which the black Bishop could then take.[1] It would obviously then be bad play to move the King. Another way of getting out of check is to take the attacking piece; but this cannot be done in this case. None of White's pieces or pawns can take the Bishop, and White is compelled to fall back upon the third method of avoiding the attack upon the King, viz.—interposing—

7. Kt—B3. Knight to Bishop's third. The Knight is now pinned, otherwise it would be in a position to take Black's Queen. Black has now another opportunity of moving his QKt, which, it must not be forgotten, is attacked by the pawn.

7. Castles. As the squares between King and Rook are vacant on one side of the board only, viz., the Queen's side, Black can only castle on that side. The Rook is moved up to the King, that is, to Queen's square, and the King is moved round to the other side, that is to Queen's Bishop's square. But how comes it that Black made this move and left his Knight *en prise?* In the first place, he wished to bring the Rook—a more powerful piece—into play. It will be seen that the King's file is open; that is, has no pieces but the King on it; and if Black can post his Rook on King's square, giving check, the white King will again have to move, the Rook will have command of the open file, and in conjunction with the Queen will be in a very strong position.

[1] Such an alternative would be expressed technically thus:—If 7. K to Q2 or 3, B×Q.

8. P×Kt. Pawn takes Knight. White sees all he is threatened with, but is content to face the dangers in consideration of winning a piece.

8. B—QB4. Bishop to Queen's Bishop's fourth. Of course, only one Bishop, *i.e.*, the KB, can play to QB4. Black has deliberately placed the Bishop *en prise;* but the student will see that if White take it with the pawn, he opens the Queen's file, and the Queen would be liable to capture by the Rook.

9. P×P (ch.). Pawn takes pawn. Check! If White had not taken the pawn, his own pawn would have been taken by it; and besides, giving check, he loses no time, since Black is compelled to protect his King in some way.

9. K—Kt sq. King to Knight's square. Of the three possible methods of avoiding check, Black had in this case the choice of two—moving the King, or taking the attacking pawn. He obviously could not interpose. Besides Knight's square, he could have moved his King to Q2. Let us see what would have been the effect of doing so:—White would have taken the King's Bishop with the Queen's pawn discovering check with the Queen.[1] That would not be good for Black. The other move Black had available was K×P; but this would leave his King in a very exposed situation.

10. P×B. Pawn takes Bishop. White having already gained one piece (a Knight), takes another, and is content to lose his Queen, as shown in the note to Black's eighth move, because he will get a third piece (the QR) in exchange for it. Three pieces are, generally speaking, a good exchange for a Queen. As a matter of fact, however, White's move is a very bad one, and is the cause of his losing the game.

[1] This would be written:—If 10. K—Q2, P×B (dis. ch.).

Mr. Steinitz, in his notes to this game,[1] points out that White should have played 10. Kt to Kt5 instead, so as to protect his Queen's Pawn.

BLACK (FRANKLIN CLUB).

WHITE (NEW YORK CLUB).

FIG. 21.—*Position after White's tenth move.*

10. Kt–B3. Knight to Bishop's third. Black does not take the Queen after all! He makes what is really a much better and a very fine move. If the student will examine the position of the pieces after White's tenth move, he will see that both the King's and Queen's files are open; and that consequently Black, if he can succeed in posting his Rooks on the K and Q squares, will practically obtain command of the board. By the present move, Black threatens to give checkmate. He threatens to play KR to K sq. (ch.) (*King's* Rook to King's square. Check!) If he does so, White cannot take it, cannot move his King to any unguarded square, so can only interpose. The pieces he can interpose are the QB, which can be played to K3, and the QKt, which can be played to K4. (The KKt. cannot be interposed, as it is pinned by Black's Bishop.) Black, however, could take, with the Queen's Rook, both these pieces it

[1] *International Chess Magazine*, vol. ii., 1886, p. 310.

interposed, and would still give check; consequently the King has no means of escape and would be checkmated. White, however, has the move, and he must protect himself from the danger threatened.

11. Q × R (ch.). Queen takes Rook. Check! Black has choice of two methods of avoiding the attack. He may take the attacking piece, which, it will be seen, can be done with the Rook; or may get the King out of the way by taking the pawn. The latter would however be obviously bad, since it would leave his Rook to be taken by White's Queen.

11. R × Q. Rook takes Queen. The reader may realize, from an examination of the game in its present state, how much an advantage in chess is dependent on the position of the pieces, rather than on their number or intrinsic value. In number of pieces White has an enormous advantage; in value the forces are more equal, but the balance is still in White's favour; but in position! Look at White's two Rooks and the King's Bishop! Hopelessly shut in, and unavailable for attack or defence. His King's Knight is pinned, and cannot move, so that he has really only two pieces, the QKt and QB (the latter yet undeveloped), available for immediate action. Black, on the other hand, has every piece well posted, and all bearing down on the adverse King.

12. B—Q2. Bishop to Queen's second. White might have taken Black's pawn with this Bishop, but his position is too critical. He must make a shelter for his King, which can now retreat if necessary to Q sq. behind the B. Another object White has in view in making this move is to set free his QR, which can now move along the first rank and come to the help of the other pieces.

12. R—K sq. (ch.). Rook to King's square. Check! How may White avoid this check? Of the five open

squares next the King, three are unavailable, being guarded by Black's pieces. Of the others, Q3 would be a position still more exposed to attack. White wants to get into shelter. Q sq. shelters him from the Rook at any rate, though the King's Knight is still pinned. White cannot interpose with advantage, as was seen before.

13. K—Q sq. King to Queen's square. He gets the King under cover and at the same time has opened the diagonal for the King's Bishop. If Black will only give him a little peace, he will bring this piece into action, and so clear the way for the King's Rook.

13. Q—B7. Queen to Bishop's seventh. Black will not give him any peace, however. The last move is made preparatory to taking the KKt with B, giving check. If White then retake Black's Bishop with his Knight's Pawn, the Queen will take the pawn, giving check and attacking white's King's Rook at the same time.[1] White must prevent this if possible.

BLACK (FRANKLIN CLUB).

WHITE (NEW YORK CLUB).

FIG. 22.—*Position after Black's thirteenth move.*

[1] This would be expressed as follows :—14. ...B × Kt (ch.) 15. P × B, Q × P (ch.) 16. any, Q × R. The student should at first play over this and similar variations on the board, he will quickly learn to follow them without moving the pieces

14. K—B sq. King to Bishop's square. The King goes still further under cover, blocking up, though unavoidably, the Queen's Rook, which White has had no opportunity to bring into action. It will be noticed now that the King having moved off the diagonal commanded by Black's QB, the King's Knight has been unpinned, and can be moved if necessary.

14. B×Kt. Bishop takes Knight. The Knight being free would have been of great assistance to White. Black therefore wisely captures it, though he loses his Bishop in exchange. The relative value of Knight and Bishop is about the same.

15. P×B. Pawn takes Bishop.

15. Q×KBP. Queen takes King's Bishop's Pawn. The Queen, it will be seen, can take no fewer than three of White's pawns, so that it is necessary to specify the particular one she takes. Black now is in a position to take three of White's pieces with his Queen, viz.—QKt, KB, and KR. The Queen can also take White's pawn on QKt7. Of the three pieces, the QKt is protected by the QKtP and QB, and the KB is protected by the KR. These two, therefore, are safe from capture. The KR is not protected, neither is the pawn on QKt 7. White must therefore take steps to protect the more valuable of these two, *i.e.*, the KR, and he can only do that by moving it out of the way.

16. Resigns. White, however, does not trouble to protect his Rook. His pieces are in such a bad position that he sees no hope of winning the game, and he therefore resigns it, Black of course scoring it as won.

CHAPTER X.

SCHEME OF THE OPENINGS.

THE student will find it to his advantage to defer any systematic study of the openings until he has gained experience and acquired some judgment of position by practical play. The subject is so wide and, unless rightly taken in hand, so difficult, that its too early approach will certainly involve loss of time, if it does not dishearten the tyro altogether. The difference, moreover, between the line of play held to be best, and another held inferior, is often so slight as to be inappreciable to any but experienced analysts; it does not affect the game between players of second or third rate strength, so that there is little need for the beginner to discuss it. It will suffice for the first twelve months, unless the student has an extraordinary capacity for Chess, if he know the first half-dozen moves in as many generally practised *débuts*. With these he can begin his games without disadvantage, and he can gradually go deeper into theoretical analysis as he feels the want of it.

In studying analytical works, no attempt should be made to learn variations by heart. Such a course, even if it were possible, which it is not in all cases,[1] would be bad, since the knowledge thus obtained would be confused and inapplicable to play. It is the plan or method of the particular game that the student should set himself to learn, and when he knows this, he will be in no danger of being confused by minor and unimportant lines of play.

In selecting, as he will do, an opening for special study

[1] In a recently published English work on the Openings, nearly 500 variations are recorded in the Evans Gambit alone.

the student should avoid, on the one hand, difficult and intricate close games, and on the other, showy and brilliant attacks involving heavy sacrifices. The former demand more experience and judgment in their conduct than the beginner can have acquired; and the latter, though attractive, and often successful against weak players, crumble to pieces against an experienced defence and inevitably leave the assailant with a broken and hopeless position.

The Openings may be roughly divided into six great classes, diverging at the latest on White's second move, and leading in most cases to games and positions essentially distinct.

The first in importance is—

I. THE KING'S KNIGHT'S OPENING,

which is arrived at by the moves

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \underline{Kt-KB3},$$

White's second move giving its name to the opening. It is probably the earliest invented, and has been the subject of study by European masters for more than 500 years.

II. THE KING'S BISHOP'S OPENING.

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \underline{B-B4}.$$

White develops his King's Bishop instead of his King's Knight. It is an opening far less important than the preceding, to which in some variations it reverts.

III. THE KING'S GAMBIT.

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \underline{P-KB4},$$

in which White at once offers a gambit. It leads to some of the most daring and brilliant attacks yet invented.

IV. THE VIENNA, OR HAMPE OPENING.

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \underline{Kt-QB3}.$$

White develops his Queen's instead of his King's Knight. This opening is of comparatively recent invention, and has only lately received serious attention by analysts.

V. THE QUEEN'S PAWN'S OPENING.

$$1.\ \frac{P-Q4}{P-Q4},$$

in which the Queen's instead of the King's pawns are first moved. It is an unimportant opening, seldom played, and has received little attention.

VI. MISCELLANEOUS OPENINGS,

consisting of games begun by any other than the preceding moves.

I. THE KING'S KNIGHT'S OPENING.

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \underline{Kt-KB3}.$$

To White's second move, Black has of course a great number of possible replies. It will be seen that his King's Pawn is attacked, and he may defend it by playing—

2. . . . P—Q3, which is called *Philidor's Defence;* or,

2. . . . Kt—QB3, the *Italian Defence.*

The latter, to which we will refer later, is admitted to be the best defence, and is now almost universally adopted. Black is not, however, obliged to defend his pawn; he may leave it to be taken, and play—

2. . . . Kt—KB3. *Petroff's Defence*, which is really a counter attack.

2. . . . P—KB4. *Greco Counter Gambit.* Hazardous, and seldom played.

2. . . . P—Q4. *Queen's Pawn Counter Gambit.* Seldom adopted in important games.

Of these three, Petroff's Defence is most in vogue and safest. Black has other possible replies to 2. Kt—KB3; but they are all inferior, and may pass without notice.

We now proceed to the consideration of 2. . . . Kt—QB3, which, as we said, is Black's best defence.

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \frac{Kt-KB3}{Kt-QB3}.$$

White has now five moves at command, all of which have been exhaustively treated by analysts:—

3. Kt—B3. The *Three Knights' Game.* A slow, safe, but dull opening.

3. P—B3. *Staunton's Opening.* Not now in favour.

3. P—Q4. The *Scotch Gambit.* Frequently played, and of which the main variations should be studied.

3. B—Kt5. The *Ruy Lopez.* One of the most popular openings in modern Chess. Should be studied thoroughly.

3. B—B4. The beginning of another series of games, many of which are of great importance.

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \frac{Kt-KB3}{Kt-QB3};\ 3.\ \frac{B-B4}{\quad}.$$

Black, to this move of White, has only three recognised replies.

3. . . . Kt—B3. The *Two Knights' Defence.* Dull and difficult.

3. . . . B—K2. The *Hungarian Defence.* Seldom played.

3. . . . B—B4. The *Giuoco Piano.* The almost invariable continuation.

$$;\ 1.\ \frac{P-K4}{P-K4};\ 2.\ \frac{Kt-KB3}{Kt-QB3};\ 3.\ \frac{B-B4}{B-B4}.$$

White has now five continuations, all of which have been analysed.

4. Castles. *Max Lange's Attack.* A trap, which the student should learn to lay and avoid. A good opening for special study.

4. B×P(ch.). The *Jerome Gambit.* Seldom played.

4. P—Q3 } Classic moves in the Giuoco Piano.
4. P—B3 } Safe, but leading to a dull game.

4. P—QKt4. The *Evans Gambit.* The opening, perhaps, most frequently adopted in off-hand play. It has been more exhaustively analysed than any other, and must be studied thoroughly.

BLACK.

WHITE.

FIG. 23.—*Position after Black's third move.*

II. THE KING'S BISHOP'S OPENING.

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \frac{B-B4}{\text{———}}.$$

Black has four replies, of which, however, only two are important.

2. . . . P—QB3. The *Queen's Bishop's Pawn's Defence.* Uninteresting and seldom played.

2. . . . P—KB4. *Calabrese Counter Gambit.* Risky, and not popular.

2. . . . Kt—KB3. The *Berlin Defence,* now generally played. It leads to many interesting variations, but generally has the effect of transposing this opening into the King's Knight's.

2. . . . B—B4. The *Classical Defence.* Now often neglected in favour of the Berlin.

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \frac{B-B4}{B-B4}.$$

White has three continuations, of which two deserve attention.

3. Q—K2. Safe, but dull.

3. P—QKt4. Leading, after 3. ...B × P, and 4. P—B4 to *McDonnell's Double Gambit*, and giving Black the better game.

3. P—QB3. The classical continuation, considered best.

III. The King's Gambit.

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \frac{P-KB4}{\quad}.$$

Black generally accepts the gambit by—

2. . . . P × P. But he may obtain a safe if duller game by declining it, viz. :—

2. . . . P—Q4. *Falkbeer's Counter Gambit.* The move generally adopted.

2. . . . B—B4. Leading to an even game.

2. . . . P—Q3 } Both somewhat inferior.
2. . . . Kt—KB3 }

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \frac{P-KB4}{P\times P}.$$

White has four continuations.

3. P—Q4. The *Polerio Gambit.* The oldest form of the King's Gambit, and now obsolete.

3. P—KR4. The *King's Rook's Pawn's Gambit.* Seldom played.

3. B—B4. The *Bishop's Gambit.* An interesting and once popular form of attack, now somewhat neglected.

3. Kt—KB3. The *King's Knight's Gambit.* Now almost invariably adopted.

$$1.\ \frac{P-K4}{P-K4};\ 2.\ \frac{P-KB4}{P\times P};\ 3.\ \frac{Kt-KB3}{\quad}.$$

Black has only two defences which need be noticed.

3. . . . B—K2. The *Cunningham Gambit.* Not often played, in comparison with—

3. . . . P—KKt4. The classical defence, from which most of the brilliant gambits in this opening spring.

$$\textbf{1.}\ \frac{\text{P—K4}}{\text{P—K4}};\ \textbf{2.}\ \frac{\text{P—KB4}}{\text{P}\times\text{P}};\ \textbf{3.}\ \frac{\text{Kt—KB3}}{\text{P—KKt4}}.$$

White has two moves, both in vogue, and both demanding the student's careful attention.

4. P—KR4.
4. B—B4.

In the first place—

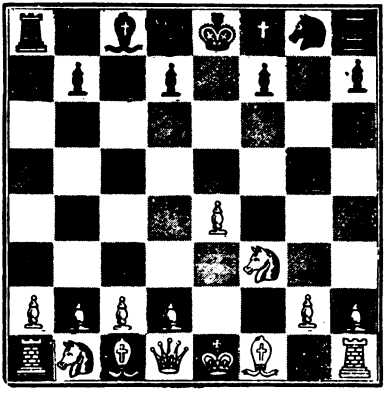
$$\textbf{1.}\ \frac{\text{P—K4}}{\text{P—K4}};$$

$$\textbf{2.}\ \frac{\text{P—KB4}}{\text{P}\times\text{P}};$$

$$\textbf{3.}\ \frac{\text{Kt—KB3}}{\text{P—KKt4}};$$

$$\textbf{4.}\ \frac{\text{P—KR4}}{\quad}.$$

BLACK.



WHITE.

FIG. 24.—*Position after Black's third move.*

Black's only recognised reply is 4. ...P—Kt5, attacking the KKt.

White then has the choice of two moves—

5. Kt—Kt5. The *Allgaier Gambit.*
5. Kt—K5. The *Kieseritsky Gambit.*

Both frequently played, and leading to brilliant and interesting games.

In the second place—

$$\textbf{1.}\ \frac{\text{P—K4}}{\text{P—K4}};\ \textbf{2.}\ \frac{\text{P—KB4}}{\text{P}\times\text{P}};\ \textbf{3.}\ \frac{\text{Kt—KB3}}{\text{P—KKt4}};\ \textbf{4.}\ \frac{\text{B—B4}}{\quad}.$$

Black may now play—

4. . . . B—Kt2 } Both sound defences, or
4. . . . P—KR3 }
4. . . . P—Kt5. Compelling further sacrifices on the part of White.

$$\mathbf{1.}\ \frac{P-K4}{P-K4};\ \mathbf{2.}\ \frac{P-KB4}{P\times P};\ \mathbf{3.}\ \frac{Kt-KB3}{P-KKt4};\ \mathbf{4.}\ \frac{B-B4}{P-Kt5}.$$

5. Kt—K5. The *Salvio Gambit.* White postpones the sacrifice.
5. Castles. The *Muzio Gambit.* Perhaps the most brilliant in Chess. The student, after examining these variations, will not need urging to study them fully.

IV. The Vienna Opening.

$$\mathbf{1.}\ \frac{P-K4}{P-K4};\ \mathbf{2.}\ \underline{Kt-QB3}.$$

Black has three replies—

2. . . . B—B4 } Both good defences, but which often lead by
2. . . . Kt—KB3 } transposition of moves, to the KKt and KB openings.

2. . . . Kt—QB3. The now usual defence, admitting of the hazardous gambits for which this opening has become notorious.

$$\mathbf{1.}\ \frac{P-K4}{P-K4};\ \mathbf{2.}\ \frac{Kt-QB3}{Kt-QB3}.$$

White has two continuations—

3. P—Q4. The *Fyfe Gambit.*
3. P—B4. Generally played.

$$\mathbf{1.}\ \frac{P-K4}{P-K4};\ \mathbf{2.}\ \frac{Kt-QB3}{Kt-QB3};\ \mathbf{3.}\ \underline{P-B4}.$$

Black always accepts the gambit by 3. ...P × P ; and White may then continue with—

4. Kt—KB3. The *Pierce Gambit.*
4. P—KR4. The *Hampe-Allgaier Gambit,* or,
4. P—Q4. The *Steinitz Gambit.* All, the last especially, interesting but hazardous attacks.

V. The Queen's Pawn's Opening.

1. $\frac{P-Q4}{P-Q4}$.

White almost invariably continues by—

2. P—QB4. The *Queen's Gambit.* But he may also play—

2. P—K4. The *Blackmar Gambit.*

VI. Miscellaneous Openings.

The most important of these are—

1. P—K4, P—K3. The *French Defence.* To which the student should devote some attention.

1. P—K4, P—QB4. The *Sicilian Defence.* Also frequently played.

1. Kt—KB3. *Zukertort's Opening.* Adopted by that master, and more recently by Steinitz.

1. P—KB4. *Bird's Opening,* leading, by 1. ...P—K4, to *From's Gambit,* if White take the pawn; or to the *King's Gambit,* if he play 2. P—K4.

CHAPTER XI.

INDEX TO THE OPENINGS.

Allgaier Gambit. **1.** $\frac{P-K4}{P-K4}$; **2.** $\frac{P-KB4}{P\times P}$; **3.** $\frac{Kt-KB3}{P-KKt4}$;
4. $\frac{P-KR4}{P-Kt5}$; **5.** $\frac{Kt-Kt5}{}$.

Allgaier-Kieseritzky Gambit. See *Kieseritzky Gambit.*

Allgaier-Thorold Gambit. **1.** $\frac{P-K4}{P-K4}$; **2.** $\frac{P-KB4}{P\times P}$; **3.** $\frac{Kt-KB3}{P-KKt4}$;
4. $\frac{P-KR4}{P-Kt5}$; **5.** $\frac{Kt-Kt5}{P-KR3}$; **6.** $\frac{Kt\times P}{K\times Kt}$; **7.** $\frac{P-Q4}{}$.

Anderssen's Opening. **1.** $\frac{P-QR3}{}$.

Avalos-Salvio Gambit. See *Salvio Gambit.*

Ben Oni's Counter Gambit. **1.** $\frac{P-Q4}{P-QB4}$.

Berlin Counter Attack in the Ruy Lopez. **1.** $\frac{P-K4}{P-K4}$; **2.** $\frac{Kt-KB3}{Kt-QB3}$; **3.** $\frac{B-Kt5}{Kt-B3}$.

Berlin Defence in the King's Bishop's Opening. **1.** $\frac{P-K4}{P-K4}$; **2.** $\frac{B-B4}{Kt-KB3}$.

Berlin Defence in the Ruy Lopez. **1.** $\frac{P-K4}{P-K4}$; **2.** $\frac{Kt-KB3}{Kt-QB3}$; **3.** $\frac{B-Kt5}{Kt-KB3}$.

Bertin's Gambit. See *Cunningham Gambit.*

Bird's Defence in the Ruy Lopez. **1.** $\frac{P-K4}{P-K4}$; **2.** $\frac{Kt-KB3}{Kt-QB3}$; **3.** $\frac{B-Kt5}{Kt-Q5}$.

Bird's Opening. See *Dutch Opening.*

Bishop's Gambit. See *King's Bishop's Gambit.*

Bishop's Gambit, Limited. See *Little Bishop's Gambit.*

Blackmar Gambit, No. 1. **1.** $\frac{P-Q4}{P-Q4}$; **2.** $\frac{P-K4}{P\times P}$; **3.** $\frac{P-KB3}{P\times P}$; **4.** $\frac{Kt\times P}{}$.

Blackmar Gambit, No. 2. **1.** $\frac{P-Q4}{P-KB4}$; **2.** $\frac{P-K4}{P\times P}$; **3.** $\frac{P-KB3}{P\times P}$; **4.** $\frac{Kt\times P}{Kt-KB3}$; **5.** $\frac{B-Q3}{}$.

Boden-Kieseritzky Gambit. **1.** $\frac{P-K4}{P-K4}$; **2.** $\frac{B-B4}{Kt-KB3}$; **3.** $\frac{Kt-KB3}{Kt\times P}$; **4.** $\frac{Kt-B3}{}$

Bradford Attack in the French Defence. **1.** $\frac{P-K4}{P-K3}$; **2.** $\frac{P-Q4}{P-Q4}$; **3.** $\frac{Kt-QB3}{}$.

Brien's Counter Gambit. **1.** $\frac{P-K4}{P-K4}$; **2.** $\frac{P-KB4}{P\times P}$; **3.** $\frac{B-B4}{P-QKt4}$.

Calabrais Counter Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{P-KB4}$.

Centre Counter Gambit. 1. $\frac{P-K4}{P-Q4}$.

Centre Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-Q4}{\quad}$.

Classical Defence in the KB Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{B-B4}{Q-R5(ch.)}$.

Classical Defence in the KB Opening. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{B-B4}$.

Cochrane Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{Kt-KB3}{P-KKt4}$; 4. $\frac{B-B4}{P-Kt5}$; 5. $\frac{Kt-K5}{Q-R5(ch.)}$; 6. $\frac{K-B}{P-B6}$.

Compromised Defence in the Evans Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-B4}{B-B4}$; 4. $\frac{P-QKt4}{B\times KtP}$; 5. $\frac{P-B3}{B-R4}$; 6. $\frac{P-Q4}{P\times P}$; 7. $\frac{Castles}{P\times P}$.

Cunningham Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{Kt-KB3}{B-K2}$.

Damiano Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{P-KB3}$; 3. $\frac{Kt\times P}{\quad}$.

Danish Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-Q4}{P\times P}$; 3. $\frac{P-QB3}{\quad}$.

Double Fianchetto. 1. $\frac{P-K4}{P-KKt3}$; 2. $\frac{P-Q4}{B-Kt2}$; 3. $\frac{P-KB4}{P-Kt3}$; 4. $\frac{P-QB4}{B-Kt2}$.

Double Ruy Lopez. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-Kt5}{Kt-KB3}$; 4. $\frac{Kt-B3}{B-Kt5}$.

Dutch Opening. 1. $\frac{P-KB4}{\quad}$.

English Game. See *Staunton's Opening.*

English Opening. 1. $\frac{P-QB4}{}$.

English Knight's Game. See *Staunton's Opening.*

Evans Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-B4}{B-B4}$; 4. $\frac{P-QKt4}{}$.

Evans Gambit Declined. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3 $\frac{B-B4}{B-B4}$; 4. $\frac{P-QKt4}{B-Kt3}$.

Falkbeer's Counter Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P-Q4}$.

Fegatello. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-B4}{Kt-B3}$; 4. $\frac{Kt-Kt5}{P-Q4}$; 5. $\frac{P\times P}{Kt\times P}$.

Fianchetto di Donna. 1. $\frac{P-QKt3}{}$.

Fianchetto di Re. 1. $\frac{P-KKt3}{}$.

Fianchetto Defence (King's). 1 $\frac{P-K4}{P-KKt3}$.

Fianchetto Defence (Queen's). 1. $\frac{P-K4}{P-QKt3}$.

Four Knights' Game. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{Kt-B3}{Kt-B3}$.

French Defence. 1. $\frac{P-K4}{P-K3}$.

French Knight's Game. See *Philidor's Defence.*

From's Gambit. 1. $\frac{P-KB4}{P-K4}$.

Fyfe Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-QB3}{Kt-QB3}$; 3. $\frac{P-Q4}{}$.

Ghulam Kassim's Attack in the Muzio Gambit. 1. $\frac{P-K4}{P-K4}$;

2. $\frac{P-KB4}{P\times P}$; 3. $\frac{Kt-KB3}{P-KKt4}$; 4. $\frac{B-B4}{P-Kt5}$; 5. $\frac{P-Q4}{}$.

Giuoco Piano. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-B4}{B-B4}$.

Göring Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{P-Q4}{P\times P}$;
4. $\frac{P-B3}{}$.

Greco Counter Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{P-KB4}$.

Greco-Philidor Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{Kt-KB3}{P-KKt4}$,
4. $\frac{B-B4}{B-Kt2}$.

Hampe-Allgaier Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-QB3}{Kt-QB3}$; 3. $\frac{P-B4}{P\times P}$;
4. $\frac{Kt-B3}{P-KKt4}$; 5. $\frac{P-KR4}{P-Kt5}$; 6. $\frac{Kt-KKt5}{}$.

Hampe-Allgaier-Thorold Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-QB3}{Kt-QB3}$;
3. $\frac{P\angle B4}{P\times P}$; 4. $\frac{Kt-B3}{P-KKt4}$; 5. $\frac{P-KR4}{P-Kt5}$; 6. $\frac{Kt-KKt5}{P-KR3}$;
7. $\frac{Kt\times BP}{K\times Kt}$; 8. $\frac{P-Q4}{}$.

Hampe Opening. See *Vienna Game.*

Hollandish Defence. 1. $\frac{P-Q4}{P-KB4}$.

Hungarian Defence. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-B4}{B-K2}$.

Hunt Opening. 1. $\frac{P-QKt4}{}$.

Indian Opening. 1. $\frac{P-KKt3}{P-K3}$; 2. $\frac{P-Q3}{}$.

Italian Game. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$.

Inverted Hungarian Game. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-K2}{}$.

Jaenisch's Counter Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-Kt5}{P-B4}$.

Jaenisch's Counter Game. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{P-QB3}{Kt-B3}$.

Jerome Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-B4}{B-B4}$; 4. $\frac{B\times P\ (ch.)}{}$.

Kann's Defence. 1. $\frac{P-K4}{P-QB3}$.

Kieseritzky's Counter Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{B-B4}{P-QKt4}$.

Kieseritzky Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{Kt-KB3}{P-KKt4}$; 4. $\frac{P-KR4}{P-Kt5}$; 5. $\frac{Kt-K5}{}$.

KBP Opening. See *Bird's Opening.*

King's Bishop's Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{B-B4}{}$

King's Bishop's Opening. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{}$.

King's Fianchetto. See *Fianchetto di Re.*

King's Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{}$.

King's Knight's Defence in the KB Opening. See *Berlin Defence.*

King's Knight's Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{Kt-KB3}{}$.

King's Rook's Pawn's Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{P-KR4}{}$.

Koch and Ghulam Kassim's Attack. See *Ghulam Kassim's Attack.*

Lewis Counter Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{B-B4}$; 3. $\frac{P-QB3}{P-Q4}$.

Lichtenheim's Counter Attack. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{B-B4}{Kt-KB3}$.

Little Bishop's Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{B-K2}{}$.

Lopez Counter Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{P-Q3}$; 3. $\frac{B-B4}{P-KB4}$.

Lopez Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{B-B4}$; 3. $\frac{Q-K2}{Kt-QB3}$; 4. $\frac{P-QB3}{Kt-B3}$; 5. $\frac{P-B4}{}$.

Lopez-Philidor Defence. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-Kt5}{P-Q3}$

Macdonnell's Double Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{B-B4}$; 3. $\frac{P-QKt4}{B\times KtP}$; 4. $\frac{P-B4}{}$.

Max Lange's Attack. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-B4}{B-B4}$; 4. $\frac{Castles}{Kt-B3}$; 5. $\frac{P-Q4}{}$.

Meadow Hay Opening. 1. $\frac{P-QR4}{}$.

Modern Classical Defence in the KB Gambit. See *Classical Defence.*

Muzio Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{Kt-KB3}{P-KKt4}$; 4. $\frac{B-B4}{P-Kt5}$; 5. $\frac{Castles}{}$.

BLACK.

WHITE.

FIG. 25.—*The "Normal Position" in the Evans Gambit.*

Normal Position in the Evans Gambit.

1. $\frac{P-K4}{P-K4}$;
2. $\frac{Kt-KB3}{Kt-QB3}$;
3. $\frac{B-B4}{B-B4}$;
4. $\frac{P-QKt4}{B\times KtP}$;
5. $\frac{P-B3}{B-B4}$;
6. $\frac{Castles}{P-Q3}$;
7. $\frac{P-Q4}{P\times P}$;
8. $\frac{P\times P}{B-Kt3}$.

Old Classical Defence in the KB Gambit. 1. $\frac{P-K4}{P-K4}$;
2. $\frac{P-KB4}{P\times P}$; 3. $\frac{B-B4}{P-KB4}$.

Paulsen's Attack in the French Defence. 1. $\frac{P-K4}{P-K3}$; 2. $\frac{P-Q4}{P-Q4}$;
3. $\underline{Kt-QB3}$

Paulsen's Attack in the Vienna. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-QB3}{Kt-QB3}$;
3. $\underline{P-KKt3}$.

Petroff's Counter Attack. See *Petroff's Defence.*

Petroff's Defence. 1. $\frac{P-K4}{P-K4}$; 2. $\underline{Kt-KB3}$.

Philidor's Defence. 1. $\frac{P-K4}{P-K4}$; 2. $\underline{Kt-KB3}$.

Pierce Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-QB3}{Kt-QB3}$; 3. $\frac{P-B4}{P\times P}$
4. $\frac{Kt-B3}{P-KKt4}$; 5. $\frac{P-Q4}{}$.

Polerio Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{P-Q4}{}$.

Ponziani's Counter Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$;
3. $\frac{P-QB3}{P-B4}$.

Ponziani's Game. See *Staunton's Opening.*

Pulling's Counter Attack in the Scotch Gambit. 1. $\frac{P-K4}{P-K4}$;
2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{P-Q4}{P\times P}$; 4. $\frac{Kt\times P}{Q-R5}$.

Quaade Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{Kt-KB3}{P-KKt4}$;
4. $\frac{Kt-QB3}{P-Kt5}$; 5. $\frac{Kt-K5}{Q-R5(ch.)}$; 6. $\frac{P-KKt3}{P\times P}$; 7. $\frac{Q\times P}{}$.

Queen's Bishop's Pawn's Defence in the KB Opening.
1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{P-QB3}$.

Queen's Bishop's Pawn's Game. See *Staunton's Opening.*

Queen's Fianchetto. See *Fianchetto di Donna.*

Queen's Gambit. 1. $\frac{P-Q4}{P-Q4}$; 2. $\frac{P-QB4}{}$.

Queen's Knight's Opening. See *Vienna Game.*

Queen's Pawn's Counter Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{P-Q4}$.

Queen's Pawn's Game. See *Scotch Gambit.*

Rivière's Opening. 1. $\frac{P-Q4}{P-KB4}$.

Rosentreter Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{Kt-KB3}{P-KKt4}$;
4. $\frac{P-Q4}{P-Kt5}$; 5. $\frac{Kt-K5}{Q-R5(ch.)}$; 6. $\frac{P-KKt3}{P\times P}$; 7. $\frac{Q\times P}{}$.

Russian Defence. See *Petroff's Defence.*

Ruy Lopez' Knight's Game. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-Kt5}{}$.

Salvio Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{Kt-KB3}{P-KKt4}$; 4. $\frac{B-B4}{P-Kt5}$; 5. $\frac{Kt-K5}{}$.

Schliemann's Counter Gambit. See *Jaenisch's Counter Gambit.*

Schulze-Müller Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{Kt\times P}{Kt\times Kt}$; 4. $\frac{P-Q4}{}$.

Scotch Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{P-Q4}{}$.

Scotch Game. See *Scotch Gambit.*

Sicilian Defence. 1. $\frac{P-K4}{P-QB4}$.

Soerensen's Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P\times P}$; 3. $\frac{Kt-KB3}{P-KKt4}$; 4. $\frac{P-Q4}{P-Kt5}$; 5. $\frac{Kt-B3}{}$.

Spanish Game. See *Ruy Lopez.*

Staunton's Opening. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{P-B3}{}$.

Steinitz Gambit. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-QB3}{Kt-QB3}$; 3. $\frac{P-B4}{P\times P}$; 4. $\frac{P-Q4}{}$.

Stonewall Opening. 1. $\frac{P-Q4}{P-Q4}$; 2. $\frac{P-KB4}{}$.

Swedish Gambit. See *Danish Gambit.*

Thorold's Attack in the Allgaier Gambit. See *Allgaier-Thorold Gambit.*

Two Bishops' Opening. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{B-B4}$.

Two Knights' Defence. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-B4}{Kt-B3}$.

Three Knights' Game. 1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{Kt-B3}{}$.

Three Pawns' Gambit. **1.** $\frac{P-K4}{P-K4}$; **2.** $\frac{P-KB4}{P\times P}$; **3.** $\frac{Kt-KB3}{B-K2}$;

4. $\frac{B-B4}{B-R5(ch.)}$; **5.** $\frac{P-KKt3}{P\times P}$; **6.** $\frac{Castles}{}$.

Van't Kruys Opening. **1.** $\frac{P-K3}{}$.

Vienna Defence. **1.** $\frac{P-K4}{P-QB3}$.

Vienna Game. **1.** $\frac{P-K4}{P-K4}$; **2.** $\frac{Kt-QB3}{}$.

Wing Gambit. **1.** $\frac{P-K4}{P-K4}$; **2.** $\frac{B-B4}{B-B4}$; **3.** $\frac{P-QKt4}{}$.

Zukertort's Opening. **1.** $\frac{Kt-KB3}{}$.

CHAPTER XII.

END GAMES.

AUTHORITIES are unanimous in urging the student to give special attention to this branch of the game. It is the only one in which anything like perfect accuracy is attainable, and is the one of all others where lack of book knowledge is most quickly and surely felt.

In the following section no attempt has been made to treat of any but simple and elementary endings. For the study of complex positions, involving several pieces and pawns, the student is referred to the works of Kling and Horwitz, or to the more exhaustive and systematic treatises of Bauer, Salvioli, and the "*Handbuch*" committee.

CHECKMATES.

I. *King and Queen against King.*

(The student is supposed to have the white men in all cases.)

Force the black King to the side of the board. Bring up your King as close as possible, and mate with your Queen. *Take care not to give Stalemate,* the great power of the Queen makes this error as easy as it is annoying.

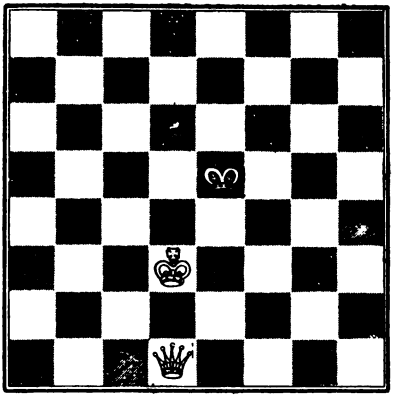


FIG. 26.

This is perhaps the least favourable position for you, since the black King is in the middle of the board. You should play :—

White.	*Black.*
1. Q to Kt4, shutting the King in his own side of the board.	1. K to Q4.
2. Q to K4 (ch.).	2. K to B4.
3. Q to Q4 (ch.).	3. K to B3.
4. K to B4. Black is now confined to a small square	4. K to Kt2.
5. Q to Q6.	5. K to R2.
6. K to Kt5.	6. K to Kt2.
7. Q to Q7 (ch.).	7. K to Kt sq.
8. K to Kt6.	8. K to R sq.
9. Q to R7, Kt7, B8, Q8 or K8 (mate).	

This position, given by Staunton, illustrates the danger of giving Stalemate in this ending. White should mate in two moves.

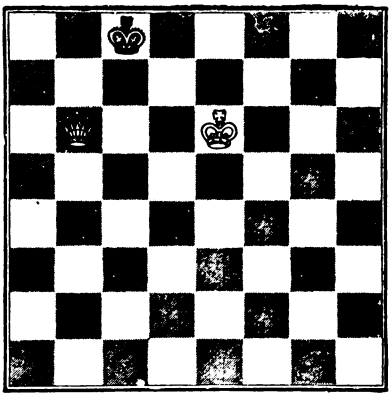


FIG. 27.

II. *King and Rook against King.*

Force the black King to the side of the board, bring up your own King opposite, and with one square only intervening, mate with Rook at the side of the board.

In this position it will be seen that the black King is already near the side of the board. You will of course prevent him from leaving it:—

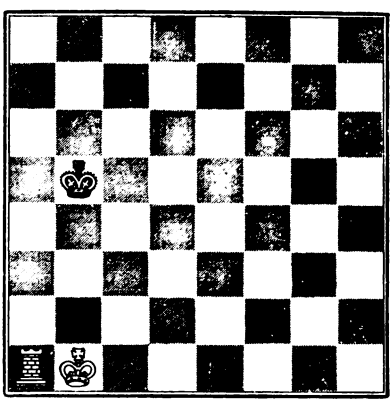


FIG. 28.

White.	*Black.*
1. K to Kt 2.	1. K to B5.
2. R to Q sq. not to QB sq., giving check, as then the King would play to Q5 and get to the middle of the board.	2. K to B4.
3. K to B3.	3. K to Kt4.
4. R to Q5 (ch.).	4. K to B3.
5. K to B4.	5. K to Kt3.
6. R to Q6 (ch.).	6. K to B2.
7. K to B5.	7. K to Kt2.
8. R to Q 7 (ch.).	8. K to R3.

You have now succeeded in forcing him to the side of the board, and you proceed to establish your own King opposite to him.

9. K to B6.	9. K to R4 (a forced move).
10. R to Q4.	9. K to R3 (a forced move)
11. R to R4 (mate).	

III. *King and two Bishops against King.*

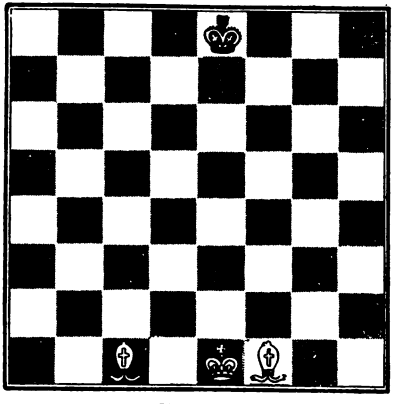


FIG. 29.

Force the black King to a corner square or to a square adjoining the corner; bring up your own King as close as possible; mate with the Bishop which commands the corner square.

From this position, you effect mate as follows:—

White.	*Black.*	*White.*	*Black.*
1. B to KR3.	K to Q sq.	8. K to KB6.	K to K sq.
2. B to KB4.	K to K2.	9. B to QB7.	K to B sq.
3. K to K2.	K to KB3.	10. B to Q7.	K to Kt sq.
4. K to KB3.	K to K2.	11. K to KKt6.	K to B sq.
5. B to KB5.	K to KB3.	12. B to Q6 (ch.).	K to Kt sq.
6. K to KKt4.	K to K2.	13. B to K6 (ch.).	K to R sq.
7. K to KKt5.	K to Q sq.	14. B to K5 (mate).	

IV. *King, Knight, and Bishop against King.*

FIG. 30.

Force the King to one of the corner squares commanded by your Bishop, with which you give mate. This is a difficult checkmate, and the method of forcing it should be carefully studied.

In this position, which is one of the most favourable for Black, the black King occupies a corner square not commanded by your Bishop; it will be necessary therefore to force him into another corner.

White.	*Black.*	*White.*	*Black.*
1. Kt to B7 (ch.).	K to Kt sq.	4. Kt to K5.	K to B sq (or A).
2. B to K4.	K to B sq.	5. Kt to Q7 (ch.).	K to K sq.
3. B to R7.	K to K sq.		

White.	*Black.*	*White.*	*Black.*
6. K to K6.	K to Q sq.	12. K to B6.	K to Kt sq.
7. K to Q6.	K to K sq. (best).	13. K to Kt6.	K to B sq.
		14. B to K6(ch.).	K to Kt sq.
8. B to Kt6(ch.).	K to Q sq.	15. Kt to B5.	K to R sq.
9. Kt to B5.	K to B sq.	16. B to Q7.	K to Kt sq.
10. B to B7.	K to Q sq.	17. Kt to R6(ch)	K to R sq.
11. Kt to Kt7(ch)	K to QB sq.	18. B to B6 (mate).	

(A.)

4.	K to Q sq.	6. Kt to Q7.	K to B3.
5. K to K6.	K to B2.		

This is Black's best move, to avoid the corner square. If he play 6. . . . K to Kt2, your best move is, 7. B to Q3, K to QB3; 8. B to B4; and 9. B to Kt5.

7. B to Q3.	K to B2 (best).	13. Kt to Kt7(ch)	K to B sq.
		14. K to Q B6.	K to Kt sq.
8. B to Kt5.	K to Q sq.	15. Kt to Q6.	K to R2.
9. Kt to K5.	K to B2.	16. K to B7.	K to R sq.
10. Kt to B4.	K to Q sq.	17. B to B4.	K to R2.
11. K to Q6.	K to B sq.	18. Kt to B8(ch).	K to R sq.
12. Kt to R5.	K to Q sq.	19. B to Q5 (mate).	

If Black have a pawn, you incur no risk of stalemating, and can then checkmate without driving the King into the corner commanded by your Bishop.

In this position (see Fig. 31), you can mate in six moves, as follows:—

White.	*Black.*	*White.*	*Black.*
1. B to Kt4.	K to R2.	4. K to R6.	P to Kt6.
2. B to B5(ch.).	K to R sq. (best).	5. B to Q6.	P to Kt7.
		6. Kt to Kt6 (mate).	
3. K to Kt6.	P to Kt5.		

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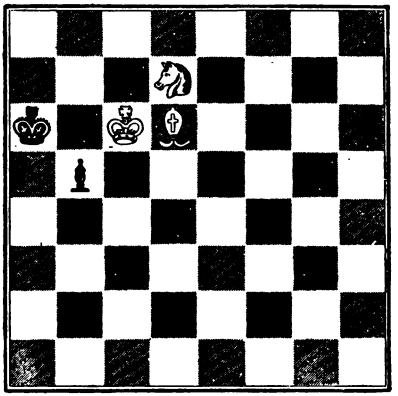

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FIG. 31.

V. *King and two Knights against King.*

King and two Knights cannot force checkmate against King alone.

ENDINGS.

I. *King and Pawn against King.*

With this force your winning the game depends of course upon your being able to queen the pawn.

In this position (see Fig. 32), White, having the move, can obtain the opposition, and win. Black, having the move, can obtain the opposition, and draw.

In the first place:—

White.	*Black.*
1. K to B2.	1. K to B sq.
2. K to K3	2. K to K2.

gaining for the moment the opposition.

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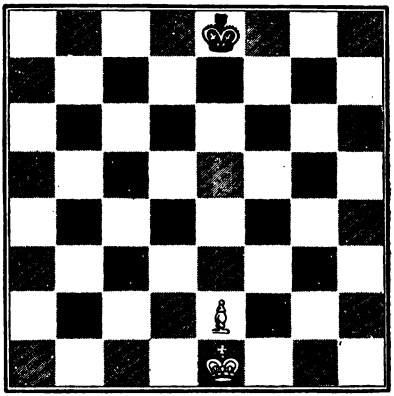

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FIG. 32.—*Pawn protected.*

White.	*Black.*
3. K to K4.	3. K to K3.
4. P to K3.	

By the timely advance of the pawn, White regains the opposition, which he can now maintain.

	4. K to Q3.
5. K to B5.	5. K to K2.
6. K to K5.	6. K to B2.
7. K to Q6.	7. K to B3.
8. P to K4.	8. K to B2.
9. P to K5.	9. K to K sq.

If he play 9. . . . K to B sq., you reply 10. K to Q 7, and queen your pawn in three moves.

10. K to K6.	10. K to B sq.
11. K to Q7.	

Had he played 10. . . . K to Q sq., your reply would have been 11. K to B7.

11. K to B2.

12. P to K6 (ch.), and queens in two moves.

In the second place:—

White.	*Black.*	*White.*	*Black.*
1.	K to K2.	9. K to K4.	K to K2.
2. K to B2 (A).	K to B3.	10. K to Q5.	K to Q2.
3. K to K3.	K to K4.	11. P to K6 (ch).	K to K2.
4. K to Q3.	K to Q4.	12. K to K5.	K to K sq.
5. P to K4 (ch) (B).	K to K4.	13. K to B6.	K to B sq.
6. K to K3.	K to K3.	14. P to K7 (ch).	K to K sq.
7. K to B4.	K to B3.	15. K to K6 (stalemate).	
8. P to K5 (ch.).	K to K3.		

(A.)

If

2. P to K4	K to K3.	4. K to K3.	K to K3.
3. K to K2.	K to K4.	5. K to Q3.	K to K4,

and draws the game as before.

(B.)

If

5. P to K3	K to K4.	7. K to Q4.	K to Q3.
6. P to K4.	K to K3.	8. P to K5.	K to K3,

and draws as before.

In this position (see Fig. 33), White wins, whether he or Black move first, *e.g.*:—

White.	*Black.*	*White.*	*Black.*
1. K to Q6.	K to Q sq.	3. P to K7.	K to B2.
2. P to K6.	K to K sq.	4. K to Q7,	

and the pawn queens next move.

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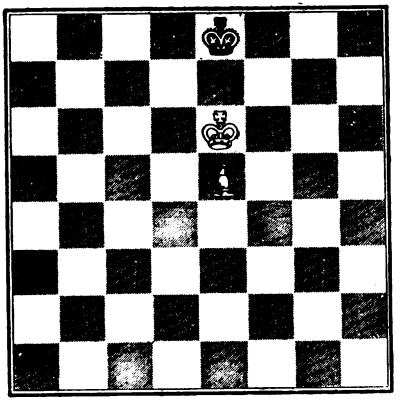

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FIG. 33.—*Pawn protected.*

If Black move first and play, 1. K to Q sq., the reply is, 2. K to B7, and the pawn queens in three moves.

With the two Kings in this position, White's pawn need not be so far advanced, so long as it is behind the King on the same file.

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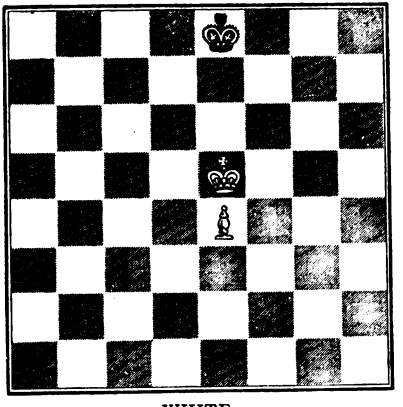

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FIG. 34.—*Pawn protected.*

In this position, which affords a good illustration of the advantage of the opposition, White, having the move, will win; but can only draw if Black play first:—

In the first place :—

White.	*Black.*
1. K to K6.	1. K to Q sq.

2. P to K5, and wins, as in the previous position.

In the second place :—

1. K to K2.

This is Black's only move to draw; any other will enable White to win.

White.	*Black.*	*White.*	*Black.*
2. K to Q5.	K to Q2.	4. P to K6.	K to K sq.
3. P to K5.	K to K2.	5. K to Q6.	K to Q sq.,

and draws, as shown previously.

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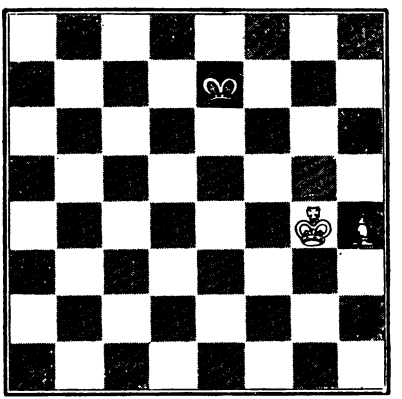

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FIG. 35.—*Pawn protected.*

In this position, White's pawn being on the Rook's file, Black can draw with or without the opposition.

White.	*Black.*	*White.*	*Black.*
1. K to Kt5.	K to B2.	4. K to Kt6.	K to Kt sq.
2. K to R6.	K to Kt sq.	5. P to R6.	K to R sq.
3. P to R5.	K to R sq.	6. P to R7,	

and must either stalemate or give up his pawn.

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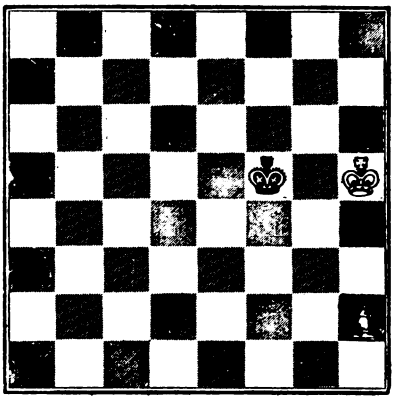

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FIG. 36.—*Pawn unprotected.*

In this position Black again can draw the game, with or without the move, and although he cannot intercept the pawn on the Rook's file.

In the first place :—

White.	*Black.*
1. P to R4.	1. K to B3.

He would lose by playing 1. K to B5, since you would reply, 2. K to Kt6 and queen your pawn in four moves.

2. K to R6.	K to B2.	5. P to R6.	K to Bsq.
3. K to R7.	K to Bsq.	6. K to R8.	K to B2.
4. P to R5 (A).	K to B2.	7. P to R7	K to Bsq.

Stalemate.

(A.)

If 4. K to Kt6. 4. K to Kt sq.,

and gets into the corner, drawing as shown before.

In the second place :—

1. K to B5.

2. P to R4.

If 2. K to Kt6, or 2. K to R6, Black wins the pawn by 2. K to Kt5.

2. K to B4.

3. K to R6. 3. K to B3,

and draws as before.

In this position, White, having the move, wins; since Black cannot intercept the pawn. Black having the move, draws, since he can overtake and capture the pawn.

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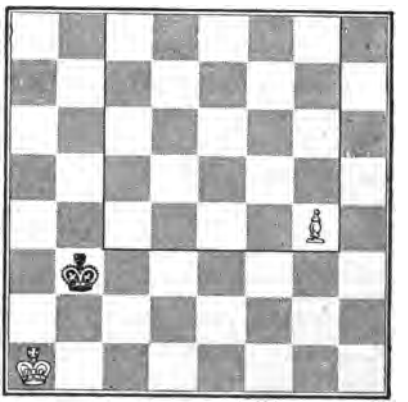

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FIG. 37.—*Pawn unprotected.*

The student may readily ascertain in all cases whether or not a pawn can be stopped by his opponent's King. An imaginary square is drawn (see Fig. 37), having for one of its sides the course of the pawn to queen. If the opponent's King is in this imaginary square, or can get into it on his next move, he can stop the pawn, but not otherwise.

The endings, King and pawn against King, may be summarized as follows :—

White (King and pawn) wins, when his pawn is protected, is not on the Rook's file, and he can gain the opposition.

White wins if he can play his pawn, protected, to the seventh square (not being Rook's seventh) not giving check.

White wins if he can play his King on the sixth square (not being Rook's sixth) in front of his pawn, provided he is not forced to vacate the square in order to defend his Pawn.

White wins, his pawn being on the Rook's file, if he can establish his King on Knight's seventh, and if the Black King cannot capture or intercept the pawn.

White can only draw when Black has and can maintain the opposition.

White can only draw when his pawn is on the Rook's file, and Black can either move, or keep, his king in front of it.

II. *King and two Pawns against King.*

Two united pawns and King can always win against the King alone, since, even if they are not supported by the White King, they protect themselves until he can be brought to their support.

Care should, however, be taken not to give stalemate, an error to which the inexperienced player is liable, particularly when one of the pawns is on the Rook's file.

In this position the student will see at once that Black dare not take the Knight's pawn, since he could not then prevent the Bishop's pawn queening.

Doubled pawns and King cannot always win against the single King; but they generally enable White to obtain the opposition, and so to win as with a solitary Pawn.

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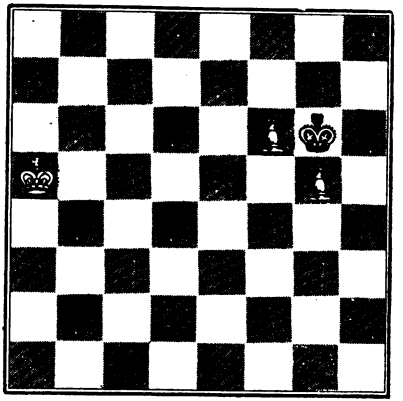

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FIG. 38.

In this position, if Black have the move, White can only draw, since he has no time to regain the opposition.

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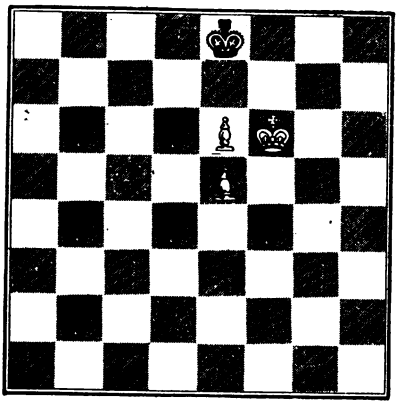

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FIG. 39.

White.	*Black.*
	1. K to B sq.
2. P to K7 (ch.)(A.)	2. K to K sq.
3. K to B5.	

He is obliged to abandon the pawn, since if he protect it, Black is stalemated.

	3. K takes P.
4. P to K6.	4. K to K sq.

His only move, 4. . . . , K to B sq. would enable White to win as shown previously.

5. K to B6.	5. K to B sq.

Drawn game.

(A.)

If 2. K to B5.	2. K to K2.

And White must abandon the pawn and the opposition.

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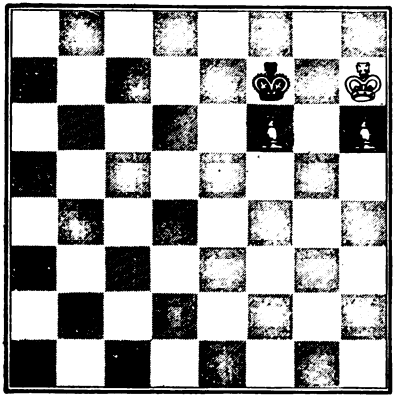

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FIG. 40.

Two isolated pawns, whether supported by the King or not, can *generally* win against a King alone. The exception is, when one of the Pawns is *en prise*.

In this position, White having the move can only draw, *e.g.* :—

White.	*Black.*
1. K to R8.	1. K to B sq.
2. P to B7.	

If he play 2 P to R7 Black stalemates by 2 . . . , K to B2.

	2. K takes P.
3. P to R7.	

Stalemate.

III. *King and Pawn against King and Pawn.*

This is in most cases a drawn game, when the pawns are on the same file. If they are passed, the player who queens first wins, of course, unless his opponent can queen on the following move. The student, however, should be on his guard against positions such as the following, where his opponent queens with a check.

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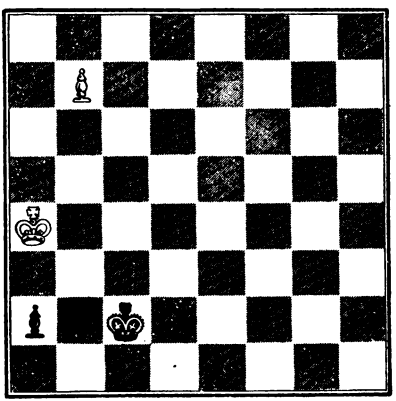

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FIG. 41.

In this position, Black wins whether he or White have first move, *e.g.* :—

White.	*Black.*
1. P to Kt 8 (queen).	1. P to R8 (queen) (ch.).
2. K to Kt5.	2. Q to Kt8(ch.).
3. K to R6.	3. Q takes Q, and wins.

IV. *King and two Pawns against King and Pawn.*

White generally wins, even when the pawns are not passed; but there are many positions in which he can only draw.

In both these positions White, having the move, can only draw.

In the first case (see Fig. 42):—

White.	*Black.*
1. K to Q4.	1. K to Q3.

If Black play 1 . . . , K to B4, you would win by 2K to K3.

2. K to Q3.	2. K to Q2.
3. K to K3.	3. K to K2.
4. K to Q4.	4. K to Q3.
5. K to K4.	5. K to K3.

Drawn game.

If Black move first, however, White wins.

	1. K to Q3.
2. P to B5.	2. K to K2.

If 2. . . . , P takes P (ch.); 3. K takes P, K to K2; 4. K to Kt6, K to B sq.; 5. K to R7 and wins.

3. P to B6 (ch.). (3. P takes P would draw the game.)

White.	*Black.*
3.	K to K3.
4. K to Q4.	K to Q3.
5. P to B7.	K to K2.
6. K to K5.	K takes P.
7. K to Q6.	K to B sq.
8. K to K6.	K to Kt2.
9. K to K7.	K to Kt sq.
10. K to B6.	K to R2.
11. K to B7.	K to R sq
12. K takes P.	K to Kt sq.
13. K to B6.	K to R2.
14. K to B7.	K to R sq.
15. K to Kt6.	K to Kt sq.
16. K to R6.	K to R sq.
17. P to Kt6.	
And wins.	

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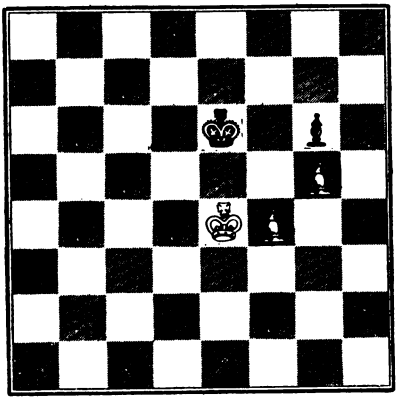

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FIG. 42.

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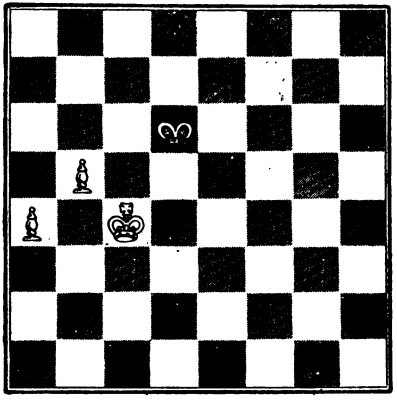

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FIG. 43.

In the second case (see Fig. 43) Black can draw with or without the move.

White.	*Black.*
1. K to Q4.	1. K to K3.

Any other move would lose.

2. K to K4.	2. K to Q3.

and the game is drawn, since White dare not abandon his pawns.

If Black have first move, he secures the opposition by 1 . . . , K to K4.

V. *King, Bishop, and Pawn against King.*

White can of course win easily in most cases. There are, however, one or two interesting positions in which he can only draw.

In both these positions, Black can draw; but in the latter he must have the move.

In the first case (Fig. 44):—

White.	*Black.*
1. K to Kt5.	1. K to Kt2.
2. B to Kt8.	2. K takes B.
3. K to R6.	3. K to R sq.,

securing the opposition, and drawing.

The result is the same if Black move first, *e.g.*:—

	1. K to Kt2.
2. K to R5.	2. K to R sq.
3. B to Kt8.	3. K takes B,

and draws as before.

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FIG. 44.

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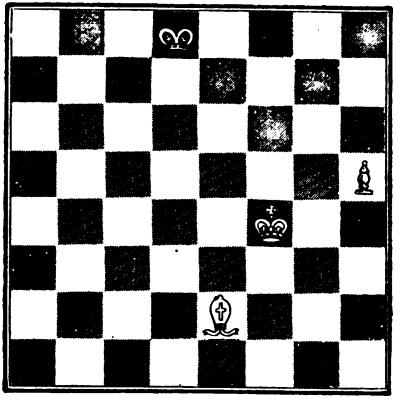

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FIG. 45.

In the second place (Fig. 45) :—

	1. K to K2 (A).
2. B to B4 (B) (C).	2. K to B3.
3. B to Q5.	3. K to Kt2.
4. K to Kt5.	4. K to R sq.
5. P to R6.	5. K to R2,

and draws, since he cannot be forced out of the corner.

(A.)

If	1. K to K sq
2. B to B4.	2. K to B sq.

3. P to R6, and wins, since Black cannot get into the corner.

(B.)

If	2. K to Kt5.	2. K to B sq.,

and draws, since he cannot be kept from Rook's square.

(C.)

If	2. P to R6.	2. K to B2.

Not 2 . . . K to B3, which would enable you to win by 3B to R5.

	3. B to B4 (ch.)	3. K to Kt3,

and draws.

VI. *King, Knight, and Pawn against King.*

The "*Handbuch*" gives two interesting positions in which Black can draw against this force. As a general rule, the Knight of course enables you to queen your pawn without difficulty.

In the first case (Fig. 46), White, having the move, can only draw; since, in order to force away the Black King, the Knight must be able to occupy a square commanding the

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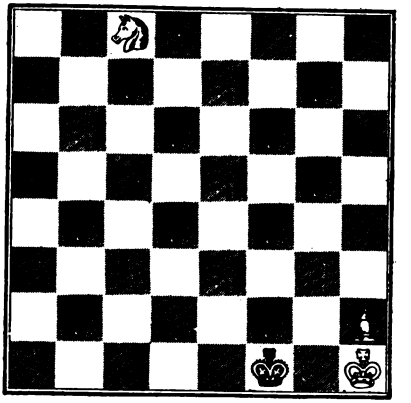

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FIG. 46.

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FIG. 47.

King's Bishop's sq. or King's Bishop's 2nd, not giving check. This (since the moves required by a Knight to reach a given point cannot be altered from an even to an odd number), he can never do, *e.g.*:—

1. Kt to Q6.	1. K to B7.
2. Kt to K4 (ch.).	2. K to B8.
3. Kt to Q2 (ch.).	3. K to B7,

and the game is drawn. The Knight never can command KB sq. when it is vacant.

Fig. 47. Here also it is clear that White cannot win, for the Knight cannot command the Rook's 8th square without leaving the Pawn to be taken; and should the King move to protect it, Black is stalemated.

CHAPTER XIII.

EXAMPLES OF MASTER-PLAY.

THE following scores, which include some of the finest examples on record of master-play, are worthy of the student's most careful study. The assistance of some experienced player should be obtained if possible when the game is played over for the first time.

Game No. 1.

Played at Paris in 1858. Morphy's opponents were the Duke of Brunswick and Count Isouard in consultation.

(Philidor's Defence.)

White. MORPHY.	*Black.* ALLIES.	*White.* MORPHY.	*Black.* ALLIES.
1. P—K4.	P—K4.	3. P—Q4.	B—Kt5.
2. Kt—KB3.	P—Q3.	4. P×P.	B×Kt.

Game No. 1 (*continued*).

White.	*Black.*	*White.*	*Black.*
5. Q × B.	P × P.	12. Castles QR.	R—Q sq.
6. B—QB4.	Kt—KB3.	13. R × Kt.	R × R.
7. Q—QKt3.	Q—K2.	14. R—Q sq.	Q—K3.
8. Kt—B3.	P—B3.	15. B × R (ch.).	Kt × B.
9. B—KKt5.	P—QKt4.	16. Q—Kt8(ch.).	Kt × Q.
10. Kt × P.	P × Kt.	17. R—Q8(mate).	
11. B × P (ch.).	QKt—Q2.		

"This sacrifice adds greatly to the beauty of the whole combination, and produces a most artistic finish. The student will do well to look closely into Morphy's tenth move and those that follow, which display a depth and accuracy to which too high praise cannot be awarded" (*Löwenthal*).

Game No. 2.

Played in the International Tournament of the British Chess Association, Bradford, 1888.

(Four Knights' Game.)

White. C. VON BARDELEBEN (Berlin).	*Black.* G. H. MACKENZIE (New York).	*White.* C. VON BARDELEBEN (Berlin).	*Black.* G. H. MACKENZIE (New York).
1. P—K4.	P—K4.	8. Kt—K2.	P—KR3.
2. Kt—KB3.	Kt—QB3	9. Kt—Kt3.	B—QB4.
3. Kt—B3.	Kt—B3.	10. P—B3.	B—Kt3.
4. B—Kt5.	B—Kt5.	11. P—Q4.	P × P.
5. Castles.	Castles.	12. Kt × P.	B × Kt.
6. P—Q3.	P—Q3.	13. P × B.	P—Q4.
7. B × Kt.	P × B.	14. P—K5.	Kt—K5.

Game No. 2 (*continued*).

White.	*Black.*	*White.*	*Black.*
15. Q—B2 !	Kt × Kt.	33. B × R.	B—Q2.
16. RP × Kt.	Q—K sq.	34. K—K3.	B—B sq.
17. B—Q2.	P—KB4.	35. K—Q3.	K—Q2.
18. QR—Bsq.!	B—Q2.	36. B—Kt6.	P—Kt5.
19. P—B 4.	Q—K3.	37. B—B5.	B—R3(ch.)
20. B—R5.	KR—B sq.	38. K—B2.	B—B8.
21. R—B3.	P—R4.	39. B × P.	B × P.
22. R—R3.	K—B2.	40. B—K sq.	B—B8.
23. K—B2.	Q—K2.	41. K—B3.	B—R3.
24. Q—B5.	Q × Q.	42. K—Kt4.	P—Kt3.
25. R × Q.	KR—QKtsq.	43. K—B5.	B—Q6.
26. P—Kt3.	R—Kt2.	44. K—Kt6.	B—B7.
27. B—Q2.	R—Kt4.	45. P—R4.	K—B sq
28. R × R.	P × R.	46. P—R5.	B × P.
29. R—R6.	P—B3.	47. P—R6.	K—Kt sq.
30. B—Kt4.	K—K3.	48. P—K6.	P—B4.
31. B—B5.	B—K sq.	49. P × P.	P—Q5.
32. R × P.	R × R.	50. P—K7.	Resigns.

"The whole game, which is very finely played by Herr Bardeleben, is a splendid example of the modern school" (*Pollock*).

Game No. 3.

Played at the New York Congress, 1857.

(Four Knights' Game.)

White.	*Black.*	*White.*	*Black.*
L. PAULSEN.	P. MORPHY.	L. PAULSEN.	P. MORPHY.
1. P—K4.	P—K4.	4. B—Kt5.	B—B4.
2. Kt—KB3.	Kt—QB3.	5. Castles.	Castles.
3. Kt—B3.	Kt—B3.	6. Kt × P.	R—K sq.

Game No. 3 (*continued*).

White.	*Black.*	*White.*	*Black.*
7. Kt×Kt.	QP×Kt.	19. K—R sq.	B—R6.
8. B—B4.	P—QKt4.	20. R—Q sq.	B—Kt7 (ch.).
9. B—K2.	Kt×P.	21. K×Kt sq.	QB×BP (dis. ch.).
10. Kt×Kt.	R×Kt.	22. K—B sq.	B—Kt7 (ch.).
11. B—B3.	R—K3.	23. K—Kt sq.	B—R6 (dis. ch.).
12. P—B3.	Q—Q6.	24. K—R sq.	B×P.
13. P—QKt4.	B—Kt3.	25. Q—B sq.	B×Q.
14. P—QR4.	P×P.	26. R×B.	R—K7
15. Q×P.	B—Q2.	27. R—R sq.	R—R3.
16. R—R2.	QR—K sq.	28. P—Q4.	B—K6. (*c*)
17. Q—R6. (*a*)	Q×B. (*b*)		
18. P×Q.	R—Kt3 (ch.).		

(*a*) "White cannot be blamed for not seeing the most wonderful combination that his opponent had prepared" (*Steinitz*).

(*b*) "One of the most charming poetical Chess compositions that has ever been devised in practical play" (*Steinitz*).

(*c*) "And wins, for if 29 B×B, R (R3)×P (ch.), and the other R mates next move" (*Steinitz*).

GAME NO. 4.

Played in the Vienna tournament, 1882.

(Giuoco Piano.)

White.	*Black.*	*White.*	*Black.*
JAMES MASON (London).	S. WINAWER (Warsaw).	JAMES MASON (London).	S. WINAWER (Warsaw).
1. P—K4	P—K4.	4. P—Q3.	P—Q3.
2. Kt—KB3.	Kt—QB3.	5. B—K3.	B—Kt3.
3. B—B4.	B—B4.	6. QKt—Q2.	P—KR3.

Game No. 4 (*continued*).

White.	*Black.*	*White.*	*Black.*
7. Kt—B sq.	Kt—B3.	33. P—Q5.	Q—B sq.
8. P—KR3.	Kt—K2.	34. B×P.	Kt—R5.
9. Kt—Kt3.	P—B3.	35. B—Kt5.	Kt—B4.
10. B—Kt3.	B×B.	36. Q—K2.(*a*)	P—B4.
11. P×B.	Q—Kt3.	37. P×P.	P—K5.
12. Q—Q2.	P—QR4.	38. B—B6.	R—QKt sq
13. P—B3.	P—R5.	39. Q—R5.	R—B3.
14. B—Q sq.	B—K3.	40. R×KtP.	P×R.
15. Castles.	Q—B2.	41. Q—R7(ch.).	Kt—Q2.
16. Kt—R4.	P—QKt4.	42. B×Kt.	Q—Kt sq.
17. B—B2.	P—B4.	43. R—Kt7(ch.).	K×R.
18. QKt—B5.	B×Kt.	44. B—B8(dbl ch)	K—R sq.
19. Kt×B.	Kt×Kt.	45. Q×Q.	R×P.
20. R×Kt.	Kt—Q2.	46. Q—Q8.	R×P.
21. QR—KBsq.	P—B3.	47. Q—Q7.	R—Kt8(ch.).
22. B—Q sq.	P—R6.	48. K—R2.	R—Q7.
23. B—R5(ch.).	K—K2.	49. Q—B6(ch.).	K—Kt sq.
24. P—QKt3.	KR—KBsq.	50. Q×KP.	QR—Kt7.
25. KR—B3.	Kt—Kt3.	51. B—K6.	K—B2.
26. R—Kt3.	K—Q sq.	52. Q—QB4(ch.).	K—Kt3.
27. B—Kt4.	Q—K2.	53. B—Q5.	P—Kt5.
28. B—K2.	K—B2.	54. P×P.	R—KB7.
29. P—Q4.	P—B5.	55. Q—B6(ch.).	K—R2.
30. R—Kt sq.	P—Kt4.	56. Q—B7(ch.).	And Black resigns.
31. P×BP.	P×BP.		
32. R—QKt4.	Q—K3.		

(*a*) "The initiation of a most splendid combination. Mr. Mason has played this game with great skill and classical correctness. The brilliant finish will rank it among the immortal games played by the greatest masters."—*Zukertort.*

Game No. 5.
Played in Berlin in 1863.
(Guioco Piano.)

White. G. R. NEUMANN.	*Black.* B. VON GURETZKY-CORNITZ.	*White.* G. R. NEUMANN.	*Black.* B. VON GURETZKY CORNITZ.
1. P—K4.	P—K4.	10. B—Kt3.	Castles.
2. Kt—KB3.	Kt—QB3.	11. Kt—B3.	Kt—K sq.
3. B—B4.	B—B4.	12. P—Q6.	P × P.
4. P—B3.	Kt—B3.	13. R × B.	Q × R.
5. P—Q4.	P × P.	14. B—Kt5.	Kt—KB3.
6. Castles.	Kt × P.	15. Kt—Q5.	Q—Q sq.
7. P × P.	B—K2.	16. Q—Q4.	Kt—B3.
8. P—Q5.	Kt—QKtsq.	17. Q—R4.	Resigns.
9. R—K sq.	Kt—Q3.		

Game No. 6.
(Evans Gambit.)

White. A. ANDERSSEN (Breslau).	*Black.* J. DUFRESNE (Paris).	*White.* A. ANDERSSEN (Breslau).	*Black.* J. DUFRESNE (Paris).
1. P—K4.	P—K4.	14. QKt—Q2.	B—Kt2
2. Kt—KB3.	Kt—QB3.	15. Kt—K4.	Q—B4.
3. B—B4.	B—B4.	16. B × QP.	Q—R4.
4. P—QKt4.	B × KtP.	17. Kt—B6(ch.).	P × Kt.
5. P—B3.	B—R4.	18. P × P.	R—Kt sq.
6. P—Q4.	P × P.	19. QR—Qsq.(*a*)	Q × Kt.
7. Castles.	P—Q6.	20. R × Kt(ch.).	Kt × R.
8. Q—Kt3.	Q—B3.	21. Q × QP(ch.).	K × Q.
9. P—K5.	Q—Kt3.	22. B—KB5 (dbl. ch.).	K—K sq.
10. R—K sq.	KKt—K2.	23. B—Q7(ch.).	K—B sq. or Q sq.
11. B—R3.	P—Kt4.	24. B × Kt(mate).	
12. Q × P.	R—QKtsq.		
13. Q—R4.	B—Kt3.		

(*a*) "The commencement of one of the most beautiful combinations on record. Pages of analysis have been devoted to the position from this move, the result being that Anderssen's combination has been found to win in every variation."—*Bird.*

Game No. 7.

Played in the Paris International Tournament, 1867.

(Ruy Lopez.)

White. G.R.NEUMANN (Berlin).	*Black.* I.VON KOLISCH (Paris).	*White.* G.R.NEUMANN (Berlin.)	*Black.* I.VON KOLISCH (Paris.)
1. P—K4.	P—K4.	21. P—B3.	R—K sq.
2. Kt—KB3.	Kt—QB3.	22. P—KR3.	R×R (ch.).
3. B—Kt5.	Kt—B3.	23. Kt×R.	Q—K sq.
4. Castles.	B—K2.	24. P—KKt4.	B—Q2.
5. Kt—B3.	P—Q3.	25. P—QR4.	P—B3.
6. B×Kt(ch.).	P×B.	26. K—B sq.	P—KR3.
7. P—Q4.	P×P.	27. Q—R6.	P×P.
8. Kt×P.	B—Q2.	28. Q×QP.	P—Q5.
9. P—B4.	Castles.	29. P—B4.	B—B3.
10. Q—Q3.	R—Kt sq.	30. Q×P.	Q—K5.
11. P—QKt3.	P—B4.	31. Q—Q6.	B—R5.
12. Kt—B3.	B—B3.	32. Q—Kt8(ch.).	K—R2.
13. R—K sq.	R—K sq.	33. Q—K5.	Q—R8(ch.).
14. Kt—Q5.	Kt×Kt.	34. K—K2.	B—K5.
15. P×Kt.	B—B3.	35. Q×P.	P—B4. (*a*)
16. R×R(ch.).	B×R.	36. P×P.	Q—R7(ch.).
17. R—Kt sq.	B—Q2.	37. K—Q sq.	B×Kt.
18. B—Q2.	Q—QB sq.	38. K×B.	Q—R8(ch.).
19. R—K sq.	B—B4.	39. K—K2.	Q—B6(ch.).
20 Q—B4.	Q—Q2.	40. K—K sq.	B—Q6.

And White resigned. (*b*)

(*a*) "The sacrifice of this pawn is not quite transparent, but it is the beginning of a clever stratagem, and is essential to the success of the plan" (*Hoffer*).

(*b*) "Now only is the depth of 35..., P—B4 discernible; viz., White cannot take the Bishop with a check; and this was necessary for the final combination. It is evident that Kolisch must have worked out the whole of the variation before he made his 35th move" (*Hoffer*).

Game No. 8.

Played at the Dundee Meeting, 1866.

(Ruy Lopez.)

	White.	*Black.*
	C. DE VERE.	W. STEINITZ.
1.	P—K4.	P—K4.
2.	Kt—KB3.	Kt—QB3.
3.	B—Kt5.	Kt—B3.
4.	Castles.	Kt×P.
5.	R—K sq.	Kt—Q3.
6.	Kt×KP.	Kt×Kt.
7.	R×Kt(ch.).	B—K2.
8.	P—Q4.	P—KB3.
9.	R—K sq.	Kt×B.
10.	Q—KR5(ch.)	P—KKt3.
11.	Q×Kt.	P—QB3.
12.	Q—QKt3.	P—Q4.
13.	P—QB4.	K—B2.
14.	Kt—QB3.	P×QBP.
15.	Q×QBP(ch).	K—Kt2.
16.	P—Q5.	P×QP.
17.	Kt×P.	B—KB sq
18.	Kt×BP.	Q×Kt.
19.	B—Q2.	P—QKt4.
20.	Q—Q5.	P—QKt5.
21.	QR—QB sq.	Q—KB2.
22.	Q×R.	B—K3.
23.	Q—K4.	B×QRP.
24.	Q—K5(ch.).	K—Kt sq.
25.	QR—QB7.	Q—Q4.
26.	Q×Q (ch.).	B×Q.
27.	R—K8.	Resigns.

Game, No. 9.

Played at the Vienna Congress, 1873.

(Ruy Lopez.)

White. ANDERSSEN.	*Black.* STEINITZ.	*White.* ANDERSSEN.	*Black.* STEINITZ.
1. P–K4.	P–K4.	24. K–Q sq.	P–R5.
2. Kt–KB3.	Kt–QB3.	25. R–R2.	P–QB4.
3. B–Kt5.	P–QR3.	26. Kt–B sq.	P–B5.
4. B–R4.	Kt–B3.	27. P–QR3.	Q–K2.
5. P–Q3.	P–Q3.	28. P–Kt4.	P–B6.
6. B × Kt(ch.).	P × B.	29. Q–R sq.	Q–Kt4.
7. P–KR3.	P–KKt3.	30. R(Bsq.)–B2.	P–B4.
8. Kt–B3.	B–Kt2.	31. KP × BP.	P × P.
9. B–K3.	R–QKt sq.	32. P–R4.	Q–Kt3.
10. P–QKt3.	P–QB4.	33. Kt × P.	B × Kt.
11. Q–Q2.	P–KR3.	34. P × B.	R × BP.
12. P–KKt4.	Kt–Kt sq.	35. Kt–K2.	QR–KBsq.
13. Castles QR.	Kt–K2.	36. Q–R2.	Q–B2.
14. Kt–K2.	Kt–B3.	37. R–R3.	K–R2.
15. Q–B3.	Kt–Q5.	38. Kt–Kt sq.	B–B3.
16. KKt–Ktsq.	Castles.	39. K–K2.	R–KKt sq.
17. Kt–Kt3.	B–K3.	40. K–B sq.	B–K2.
18. KKt–K2.	Q–Q2.	41. Kt–K2.	R–R4.
19. B × Kt.	BP × B.	42. P–B4.	B × RP
20. Q–Kt2.	P–QR4.	43. QR–B3.	P–K5.
21. K–Q2.	P–Q4.	44. P × P.	Q–Kt3.
22. P–KB3.	Q–K2.	45. Kt–Kt3.	B × Kt.
23. QR–KBsq.	Q–Kt5(ch)		

And White resigns, since whichever Rook retakes the Bishop, Black replies 45. Q × P, winning in a few moves (Steinitz).

GAME NO. 10.

Played in the New York International Tournament, 1889 (the sixth American Congress).

(Ruy Lopez.)

White. MAX WEISS (Vienna).	*Black.* W.H.K.POLLOCK (London).	*White.* MAX WEISS (Vienna).	*Black.* W.H.K.POLLOCK (London).
1. P—K4.	P—K4.	15. P×B.	R—K sq.
2. Kt—KB3.	Kt—QB3.	16. Kt—Q2.	Q—K2.
3. B—Kt5.	P—QR3.	17. P—QKt4.	B×P (ch.).
4. B—R4.	Kt—B3.	18. K—R sq.	Q—K8. (*a*)
5. P—Q3.	P—QK4.	19. P—R3.	Kt×B.
6. B—Kt3.	B—B4.	20. R×Q.	R×R (ch.).
7. P—B3.	P—Q4.	21. K—R2.	B—Kt8 (ch.).
8. P×P.	Kt×P.	22. K—Kt3.	R—K6 (ch.).
9. Q—K2.	Castles.	23. K—Kt4.	Kt—K7.
10. Q—K4.	B—K3.	24. Kt—B sq.	P—Kt3.
11. Kt×P.	Kt×Kt.	25. Q—Q5.	P—R4 (ch.).
12. Q×Kt.	Kt—QKt5.	26. K—Kt5.	K—Kt2.
13. Castles.	Kt×P.	27. Kt×R.	P—B3 (ch.) (*b*)
14. Q—R5.	B×B.		And White resigns.

(*a*) "The prelude to a most ingenious and splendidly conceived line of attack."—*Steinitz.*

(*b*) Black mates after 28. K—R4 by 28...., B—B7 (ch.) 29. P—Kt3, B×P (mate).

"The latter part is worthy to rank among the few immortal games we possess."—*Hoffer.*

"Mr. Pollock's play from the 17th move, renders this game one of the finest monuments of Chess ingenuity; and altogether this game belongs to the most brilliant in the annals of practical play."—*Steinitz.*

The prize offered for the most brilliant game in the tourney was awarded to Mr. Pollock for this game.

Game No. 11.

(King's Bishop's Gambit.)

White. KIESERITZKY (Paris).	*Black.* ANDERSSEN (Breslau).	*White.* KIESERITZKY (Paris).	*Black.* ANDERSSEN (Breslau).
1. P—K4.	P—K4.	12. P—KR4.	Q—Kt3.
2. P—KB4.	P×P.	13. P—R5.	Q—Kt4.
3. B—B4.	Q—R5 (ch.).	14. Q—B3.	Kt—Kt sq.
4. K—B sq.	P—QKt4.	15. B×P.	Q—B3.
5. B×KtP.	Kt—KB3.	16. Kt—B3.	B—B4.
6. Kt—KB3.	Q—R3.	17. Kt—Q5.	Q×P.
7. P—Q3.	Kt—R4.	18. B—Q6.	B×R.
8. Kt—R4.	Q—Kt4.	19. P—K5.	Q×R (ch.).
9. Kt—B5.	P—QB3.	20. K—K2.	Kt—QR3.
10. P—KKt4.	Kt—B3.	21. Kt×P (ch.).	K—Q sq.
11. R—Kt sq.	P×B.	22. Q—B6 (ch.).	

And White mates next move.

Known among players as "The Immortal Game"—one of the most brilliant and beautiful on record.

Game No. 12.

"The immortal fiftieth battle" in the series of matches between the two masters.

(Queen's Gambit.)

White. C. M. DE LA BOURDONNAIS.	*Black.* A. MACDONELL.	*White.* C. M. DE LA BOURDONNAIS.	*Black.* A. MACDONELL
1. P—Q4.	P—Q4.	5. QKt—B3.	KKt—B3
2. P—QB4.	P×P.	6. B×P.	B—B4.
3. P—K4.	P—K4.	7. Kt—B3.	Q—K2.
4. P—Q5.	P—KB4.	8. B—KKt5.	B×P (ch.).

Game No 12 (*continued*).

White.	*Black.*	*White.*	*Black.*
9. K—B sq.	B—Kt3.	24. K—B2.	Kt×QR.
10. Q—K2.	P—KB5.	25. R×P(ch.)	K—B3.
11. R—Q sq.	B—KKt5.	26. R—B7(ch.)	K—Kt3.
12. P—Q6.	P×P.	27. R—QKt7.	Kt (Q7) ×B.
13. Kt—Q5.	Kt×Kt. (*a*)	28. P×Kt.	R×P.
14. B×Q.	Kt—K6(ch.)	29. Q—Ktsq.	B—Kt3.
15. K—K sq.	K×B.	30. K—B3.	R—QB6.
16. Q—Q3.	KR—Q sq.	31. Q—QR2.	Kt — QB5 (dis. ch.).
17. R—Q2.	QKt—B3.		
18. P—QKt3	KB—R4.	32. K—Kt4.	R—KKt sq.
19. P—QR3.	QR—QBsq.	33. R×B.	P×R.
20. R—Ktsq.	P—QKt4.	34. K—R4.	K—B3.
21. B×P.	B×Kt.	35. Q—K2.	R—KKt3.
22. P×B.	Kt—Q5.	36. Q—KR5.	Kt—K6.
23. B—B4.	Kt×BP(ch.).	And White resigned.	

(*a*) "A deep and splendid conception, which could have been inspired only by Chess powers of the highest type. Black, it is true, gets two minor pieces for his Q; but to justly weigh the positional advantages and disadvantages subsequently involved, required, indeed, the intuition of genius" (*Séguin*).

Game No. 13.

Played in the *New York Clipper* Tournament, 1876.

(French Defence.)

White.	*Black.*	*White.*	*Black.*
H. E. BIRD (London).	J. MASON (London).	H. E. BIRD (London).	J. MASON (London).
1. P—K4.	P—K3.	3. Kt—QB3.	Kt—KB3
2. P—Q4.	P—Q4.	4 P×P.	P×P.

Game No. 13 (*continued*).

White.	*Black.*	*White.*	*Black.*
5. Kt—B3.	B—Q3.	28. Kt—Kt2.	Q—B2.
6. B—Q3.	Castles.	29. P—R5. (*a*)	B × P.
7. Castles.	P—KR3.	30. R × B.	R—KB sq.
8. R—K sq.	Kt—B3.	31. R—R6. (*b*)	R × Q.
9. Kt—QKt5.	B—QKt5.	32. P × R.	Kt—Q sq.
10. P—B3.	B—R4.	33. Kt—KB4.	Q—B sq.
11. Kt—R3.	B—KKt5.	34. Kt(B4)—Kt6.	R—K sq.
12. Kt—B2.	Q—Q2.	35. Kt × P.	Q—B2(ch.).
13. P—Kt4.	B—Kt3.	36. Kt(B6)—K5.	Q × P.
14. P—KR3	B—KR4.	37. R—K3.	Q—Q7.
15. Kt—K3.	KR—K sq.	38. K—Kt2.	Q × P.
16. P—Kt5.	Kt—K2.	39. P—B6.	P × P.
17. P—Kt4.	B—Kt3.	40. R × BP.	Kt—K3.
18. Kt—K5.	Q—B sq.	41. R—KKt3.	Kt—Kt4.
19. P—QR4.	P—B3.	42. Kt—Kt4.	K—Kt2.
20. P × P.	P × P.	43. Kt—B4.	Q—K5(ch.).
21. B—R3.	Kt—K5.	44. K—R2.	Kt—R2.
22. Q—B2.	Kt—Kt4.	45. Kt—R5(ch.).	K—R sq.
23. B × Kt.	R × B.	46. R × P.	Q—B7.
24. B × B.	P × B.	47. Kt(R5)—B6.	R—K2.
25. Q × P.	Kt × P(ch.).	48. K—Kt2.	P—Q5.
26. K—R2.	Kt—B5.	49. Kt—K5.	Q—B sq.
27. Q—B5.	Kt—K3.	50. Kt—Kt6(ch) (*c*)	Resigns.

(*a*) "The initiation of a brilliant and deep combination" (*Hoffer*).

(*b*) This sacrifice ot the Queen must have been contemplated, and the consequence, when Mr. Bird moved 29 P—R5.

(*c*) "A most remarkable ending, such as rarely occurs in an important game" (*Hoffer*).

The "Brilliancy" prize was unanimously awarded to this game by the tournament committee.

Game No. 14.

Played at the Berlin Congress, 1881.

(French Defence.)

White. BLACKBURNE (London).	*Black.* SCHWARZ (Vienna).	*White.* BLACKBURNE (London).	*Black.* SCHWARZ (Vienna).
1. P—K4.	P—K3.	15. RP×Kt.	B×P.
2. P—Q4.	P—Q4.	16. K—Kt2.	B—Q3.
3. Kt—QB3.	Kt—KB3.	17. R—R sq.	Kt—B sq.
4. P×P.	P×P.	18. R—R3.	P—KKt3.
5. Kt—B3.	B—Q3.	19. QR—R sq.	QR—Q sq.
6. B—Q3.	P—B3	20. B—KKt5.	R—Q2.
7. Castles.	Castles.	21. P—QB4.	P×P.
8. Kt—K2.	B—KKt5.	22. B×BP.	P—KR4.
9. Kt—Kt3.	Q—B2.	23. R—R4. (*a*)	P—Kt4.
10. B—K3.	QKt—Q2.	24. B—Kt3.	Kt—K3.
11. Q—Q2.	KR—K sq.	25. B—B6.	Kt—B5(ch.)
12. QR—K sq.	Kt—K5.	26. Q×Kt.	B×Q.
13. Q—B sq.	B×KKt.	27. R×P.	P×R.
14. P×B.	Kt×Kt.	28. R×P.	Resigns.

(*a*) "The initiation of a most beautiful final combination" (*Hoffer*).

"The latter part of this game is one of the most brilliant combinations ever made in actual play" (*Hoffer*).

"An excellent example of Blackburne's grand power of Chess conception" (*Bird*).

Game No. 15.

Played at the Bradford 1888 International Tournament.

(**French Defence.**)

White. J.H.BLACKBURNE (London).	*Black.* A. BURN (Liverpool).	*White.* J.H.BLACKBURNE (London).	*Black.* A. BURN (Liverpool).
1. P–K4.	P–K3.	25. R–Kt3.	Q–K2.
2. P–Q4.	P–Q4.	26. B–K2.	R×Kt(B3).
3. Kt–QB3.	Kt–KB3.	27. P×R.	Q×P.
4. P–K5.	KKt–Q2.	28. R–QB3.	B–Q2.
5. P–B4.	P–QB4.	29. Kt–B3.	K–Kt sq.
6. P×P.	B×P.	30. Q–R3.	Kt–Kt3.
7. Q–Kt4.	Castles.	31. Q–R6.	Q–K2.
8. B–Q3.	P–B4.	32. R×Kt.	B×R.
9. Q–R3.	Kt–QB3.	33. B–B3.	R–B2.
10. Kt–B3.	R–K sq.	34. Kt–Kt5.	Kt×P.
11. P–KKt4.	P–KKt3.	35. Kt×R.	Kt×B(ch.).
12. P–QR3.	P–QR3.	36. K–Q2.	Kt×B.
13. B–Q2.	P–QKt4.	37. Kt–K5.	Kt–K5(ch)
14. P×P.	KtP×P.	38. K–K sq.	B–K sq.
15. Castles QR.	Kt–B sq.	39. Kt–B3.	B–Kt3.
16. R–Kt sq.(ch.).	B×R.	40. Q–K3.	Q–B3.
17. R×B (ch.).	Kt–Kt3.	41. P–B3.	K–Kt2.
18. Kt–K2.	R–R2.	42. Q–R7(ch.).	K–R3.
19. Kt–Kt3.	KR–K2.	43. Q–Kt8.	P–B5.
20. Kt–R5.	K–R sq.	44. Kt–K5.	B–R4.
21. Kt–B6.	R–KKt2.	45. K–B sq.	P–B6.
22. Q–R6.	Kt–B sq.	46. Kt–Q3.	P–B7.
23. Kt–Kt5.	R–Kt3.	47. Kt–B4.	P–K4.
24. Q–R5.	QR–KKt2.	And White resigned.	

Skilfully concluded by Mr. Burn, who has conducted an arduous struggle with the most consummate mastership throughout (*Pollock*).

Game No. 16.

Played in London in 1862.

(Fianchetto Defence.)

White. L. PAULSEN.	*Black.* "ALTER."	*White.* L. PAULSEN.	*Black.* "ALTER."
1. P—K4.	P—QKt3.	13. Q—B3.	P—K4.
2. P—KKt3.	P—K3.	14. B—R6.	R—B2.
3. B—Kt2.	B—Kt2.	15. P—B4.	B—R3.
4. Kt—QB3.	P—KB4.	16. P×P.	B×R.
5. KKt—K2.	Kt—KB3.	17. R×B.	Q—K2.
6. P—Q3.	B—Kt5.	18. R×R.	Q×R.
7. Castles.	B×Kt.	19. P—K6.	Q—K2.
8. Kt×B.	P×P.	20. P×P.	Kt—K4.
9. Kt×P.	Kt×Kt.	21. B—R3.	P—KKt4.
10. Q—R5 (ch.).	P—Kt3.	22. Q×P.	P—Kt5.
11. Q—K5.	Castles.	23. P queens(ch.).	Q×Q.
12. P×Kt.	Kt—QB3.	24. Q—Kt7 (mate).	

"Very characteristic of Paulsen's style. I have always considered the game a gem. Observe the play of the Queen and Bishops" (*Burn*).

Game No. 17.

Played in the London International Tournament, 1883.

(Irregular Opening.)

White. ZUKERTORT (London).	*Black.* BLACKBURNE (London).	*White.* ZUKERTORT (London).	*Black* BLACKBURNE (London)
1. P—QB4.	P K3.	4. B—K2.	B—Kt2.
2. P—K3.	Kt—KB3.	5. Castles.	P—Q4.
3. Kt—KB3.	P—QKt3.	6. P—Q4.	B—Q3.

Game No. 17 (*continued*).

	White.	*Black.*
7.	Kt—B3.	Castles.
8.	P—QKt3.	QKt—Q2.
9.	B—Kt2.	Q—K2.
10.	Kt—QKt5.	Kt—K5.
11.	Kt×B.	P×Kt.
12.	Kt—Q2.	QKt—B3.
13.	P—B3.	Kt×Kt.
14.	Q×Kt.	P×P.
15.	B×P.	P—Q4.
16.	B—Q3.	KR—B sq.
17.	QR—K sq.	R—B2.
18.	P—K4.	QR—QB sq.
19.	P—K5.	Kt—K sq.
20.	P—B4.	P—Kt3.
21.	R—K3.	P—B4.
22.	P×P *en pass.*	Kt×P.
23.	P—B5.	Kt—K5.
24.	B×Kt.	P×B.
25.	P×KtP.	R—B7.
26.	P×P(ch.).	K—R sq.
27.	P—Q5(ch.).	P—K4.
28.	Q—Kt4.	QR—B4(*a*)
29.	R—B8(ch.)(*b*).	K×P.
30.	Q×P (ch.).	K—Kt2.
31.	B×P (ch.).	K×R.
32.	B—Kt7(ch.).	K—Kt sq.
33.	Q×Q.	Resigns.(*c*)

(*a*) "The capture of the Queen would lead to mate in seven moves, thus:—29. B×P (ch.), K×P. 30. R—R3 (ch.), K—Kt3. 31. R—Kt3(ch.), K—R3. 32. R—B6(ch.), K—R4. 33. R—B5 (ch.), K—R3. 34. B—B4 (ch.), K moves. 35. KR mates" (*Zukertort*).

(*b*) "In conjunction with White's previous play, this forms one of the most noble combinations conceived over the chess board" (*Steinitz*).

(*c*) "This is not only by far the finest game played in this tournament, but probably within the memory of the existing generation of chess-players" (*Minchin*).

"One of the most brilliant games on record" (*Steinitz*).

CHAPTER XIV.

CHESS LITERATURE.

THE following list includes the best known modern works on Chess, and, while making no pretence to completeness, will serve as a guide to inexperienced students. It should be borne in mind with regard to foreign theoretical works, that a knowledge of their language is by no means essential. Their notation once acquired, they may be consulted to the fullest advantage with little or no difficulty.

The numbers marked * refer to the most complete works in their respective sections.

Numbers marked † are inexpensive.

†1. "A B C des Echecs" (A B C of Chess), by Jean Preti. (Paris: Numa Preti, 187–.) *Systematic introduction to the game. Explanation of moves, technical terms, etc. Laws.*

2. "Ajedréz Critico" (Critical Chess), by A. C. Vasquez. (Havana: E. W. Wilson and M. Ricoy, 1889.) *Studies of interesting positions and end games.*

3. "American Supplement to the Synopsis," edited by J. W. Miller. (London: Simpkin, Marshall & Co., 1885.) *Analytical variations taken from games actually played. The work is supplementary to the 3rd edition of Cook's Synopsis.*

4. "Analisis del Juego de Ajedréz" (Analysis of Chess), Vol. I., in two parts, by A. C. Vasquez. (Havana: A. Palamino, 1889.) *Historical essay. Careful explanatory treatise. Comparative codes of laws, native and foreign. Notes upon and examples of openings and main variations.*

5. "Anderssen's Schachpartien" (Anderssen's Games), edited and annotated by G. R. Neumann. (Berlin: Julius Springer, 1866.) *Collection of brilliant games played in* 1864 *and* 1865.

†6. "Bradford Tournament, 1888." (Leeds: Office of "British Chess Magazine," 1888.) *Account of International Congress at*

Bradford, 1888. *Selection of games (fully annotated) played in the Masters' tournament.*

7. "Ceské Ulohy Sachové" (Bohemian Chess Problems), with an introductory essay by J. Pospisil. (Prague: Bohemia Chess Club, 1888.) *Fine collection of problems. Essay on the theory of problem construction.*

8. "Chess: its Poetry and its Prose," by A. F. Mackenzie. (Kingston, Jamaica: De Cordova & Co., 1887.) *Essays on problem composition and the art of solving. Elementary instruction in composing and solving. Selection of problems, with notes.*

9. "Chess Masterpieces," compiled by H. E. Bird. (London: Dean & Son, 1875.) *Collection of the finest examples of contemporary play.*

*10. "Chess Openings, Ancient and Modern," edited by E. Freeborough. (London: Trübner & Co., 1889.) *Thorough analysis of openings, and record of all received lines of play.*

11. "Chess-Player's Companion," by Howard Staunton. (London: G. Bell & Sons, 1849; new edition, 1889.) *Collection of games by the author, including those of his match with St. Amant. Treatise on odds.*

12. "Chess-Player's Handbook," by Howard Staunton. (London: G. Bell & Sons, 1847; new edition, 1889.) *Careful elementary instruction. Code of laws. Analysis of chief openings. Treatise on end games.*

13. "Chess-Player's Manual," by G. H. D. Gossip, with an Appendix by S. Lipschütz. (London: Geo. Routledge & Sons, 1888.) *Elementary section. Notation. Code of laws. Analysis of openings. Illustrative games.*

†14. "Chess-Player's Pocket Book," by James Mortimer. (London: Wyman & Sons, 1888.) *Succinct analysis of chief openings.*

15. "Chess-Player's Text Book," by G. H. D. Gossip. (London: Trübner & Co., 1889.) *Elementary treatise. Analysis of chief openings.*

16. "Chess Praxis," by Howard Staunton. (London: G. Bell & Sons, 1860; new edition, 1889.) *Analysis of chief openings*

supplementary to the Handbook. Elaborate annotated code of laws. Collection of games, including a fine selection of Morphy's games.

*17. "Chess Problem: Text Book with Illustrations, by H. J. C. Andrews and others." (London: Cassell & Co., 1887.) *Collection of problems. Essays on problems, their construction, history, method, and classification.*

18. "Chess Studies and End Games," by B. Horwitz and J. Kling. New edition, revised by W. Wayte. (London: G. Bell & Sons, 1889.) *Elementary and advanced Chess endings.*

19. "English Chess Problems," by J. and W. T. Pierce. (London: Longmans, Green & Co., 1876.) *Essay on problem construction. Collection of modern English problems.*

20. "Erste Jartausend der Schachlitteratur" (First Thousand Years of Chess Literature), by Dr. A. van der Linde. (Berlin: Julius Springer, 1881.) *Bibliographical treatise.*

21. "Führer durch die Schachtheorie" (Guide through Chess theory), by Oskar Cordel. (Berlin: Julius Springer, 1888.) *Elaborate analysis of all openings in vogue. Essays on main openings.*

22. "Geschichte und Litteratur des Schachspiels" (History and Literature of Chess), by Dr. A. van der Linde. (Berlin: Julius Springer, 1874.) *Historical and bibliographical treatise.*

*23. "Handbuch des Schachspiels" (Handbook of Chess), by P. R. von Bilguer, and others. (Leipzig: Veit & Co., 1889.) *Historical and bibliographical treatises. Exhaustive analysis of all recognised openings and variations. Illustrative games. Elaborate treatise on end games.*

24. "History of Chess," by D. Forbes, LL.D. (London: W H. Allen & Co., 1860.) *Early history of the game.*

25. "Jeu des Echecs" (The Game of Chess), by G. R. Neumann and J. Arnous de Rivière. (Paris: De la Rue, 1867.) *Account of all International Congresses up to that of Paris, 1867. Collection of games (annotated) played in various Paris tourneys. Selection of problems. Classification of openings. Annotated code of laws.*

†26. "Kleine Schachkönig" (The Little Chess King), by

Hans Minckwitz. (Leipzig: G. A. Gloeckner, 1888.) *Well-written elementary treatise. Amusing collection of short games. Collection of end games. Examples of fine play. Selection of problems.*

27. "Laws and Practice of Chess," by Howard Staunton; edited by Robert B. Wormald. (London: Chatto & Windus, 1885.) *Historical notes. Elementary instruction. Short analysis of openings. Illustrative games. Code of laws.*

†28. "Lehrbuch des Schachspiels" (Chess Manual), by Jean Dufresne. (Leipzig: Phillipp Reclam, Junr., 1887.) *Elementary instruction. Explanatory treatise on the openings. Collection of end games. Collection of illustrative games.*

29. "Leitfaden für Anfänger im Schachspiel" (Guide for the Beginner in Chess), by G. R. Neumann; 3rd edition corrected and enlarged by Dr. A. van der Linde. (Berlin: Julius Springer, 1879.) *Elementary treatise. Code of laws. Technical terms. Illustrative games.*

*30. "London International Chess Tournament, 1883," edited by J. I. Minchin. (London: Jas. Wade, 1883.) *Account of the tournament. Revised international code of laws. Scores (annotated by the chief players) of all games played in the major tournament. Selection of games played in the Vizayanagaram tournament.*

31. "Modern Chess Instructor," by W. Steinitz, Part I. (London: G. P. Putnam's Sons, 1889.) *Description of game. Code of laws. Essay on theory. Analysis of variations in KKt opening. Illustrative games and games in the match Steinitz v. Tchigorin, all annotated.*

*32. "Morphy's Games of Chess," edited by J. Löwenthal. (London: George Bell & Sons, 1860; new edition, 1886.) *Collection of Morphy's best games, including some at odds; notes chiefly critical. Memoir of Morphy.*

33. "Peeps at the Chess Openings," by Thos. Long, B.A. (Huddersfield: J. E. Wheatley & Co., 1886.) *Elementary study of openings. Summary and index of main variations Numerous diagrams.*

†34. "Problem Art," by T. B. and F. F. Rowland. (Dublin: Rowland, Clontarf, 1887.) *Elementary treatise on problems. Instructions for solving. The art of composing. Notation.*

35. "Quellenstudien zur Geschichte des Schachspiels" (Original Studies in Chess History), by Dr. A. van der Linde. (Berlin: Julius Springer, 1881.) *Historical and bibliographical treatise.*

36. "Quinto Torneo Scacchistico Nazionale" (Fifth National Chess Tournament), by C. Salvioli and others. (Venice: Ferrari, Kirchmayr e Scozzi, 1887.) *Progress and prospects of the game in Italy. Account of the Rome,* 1886, *National Tournament. Fine selection of games (annotated) from the principal European tournaments in* 1886.

†37. "Schachaufgaben" (Chess endings), by J. Dufresne. (Leipzig: Phillipp Reclam, Junr., 1887.) *Collection of problems*

38. "Schach-Lexikon" (Chess Lexicon), by J. H. Bauer. (Vienna: Holzwarth & Ortony, 1889.) *Classified index to openings and chief variations, all actual games.*

39. "Schachspiel des XVI. Jahrhunderts" (Chess in the Sixteenth Century), by Dr. A. van der Linde. (Berlin: Julius Springer, 1874.) *Early history and bibliography.*

*40. "Stratégie Raisonnée des Fins des Parties" (Rational Strategy of End Games), by the Abbé Durand and Jean Preti, 2 vols. (Paris: Numa Preti, 187–.) *Vol. I., King and pawns; Vol. II., King, pieces, and pawns.*

41. "Stratégie Raisonnée des Ouvertures du Jeu d'Echecs' (Rational Strategy of Chess Openings), 2nd edition in 2 vols., revised, corrected, and enlarged by the Abbé Durand and Jean Preti. (Paris: Numa Preti, 187–.) *Analysis of openings and main variations. Classification of openings.*

42. "Stratégie Raisonnée des Parties à Avantage" (Rational Strategy of Games at Odds), by the Abbé Durand and Jean Preti. (Paris: Numa Preti, 187–.) *Treatise on odds.*

43. "Synopsis of the Chess Openings," by Wm. Cook; 4th edition. (London: Simpkin, Marshall & Co., 1889.) *Tabulated analysis of openings and main variations.*

*44. "Teoria e Pratica del Giuoco degli Scacchi" (Chess

Theory and Practice), by C. Salvioli. (Venice : Ferrari Kirchmayr & Scozzi, 188–.) *Descriptive introduction. Essay on theory. Technical terms. Laws. Elaborate analysis of openings, with illustrative games. Exhaustive treatise on end games. Index to openings.*

45. "Theorie und Praxis der Endspiele" (Theory and Practice of End Games), by J. Berger. (Leipsic : Veit & Co., 1889.) *Systematic treatise on end games, with analytical notes.*

46. "Theoretisch-Praktisches Handbuch des Schachspiels" (Theoretical and Practical Handbook of Chess), by J. Dufresne. (Berlin : Julius Springer, 1863.) *Analysis of openings, etc. Illustrative games. End games.*

47. "Chess" Problems : Their Composition and Solution, by James Rayner. (London : Swan Sonnenschein & Co.) *Practical essays on composition and solution. Collection of modern problems.*

SUMMARY.

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„ Games. Advanced. Nos. 18, 40, 44, 45.
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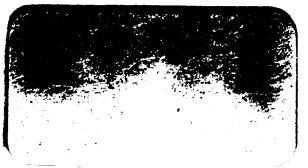

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